VOLUME XXIX
No. 9

WHOLE NUMBER
742

VOGUE

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MANNERS
SOCIETY
THE HOUSE

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1907

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THE PRINCESS CURLS

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VOGUE

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28 February, 1907

VOGUE

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ADVERTISING AND SUBSTITUTION

Nearly every magazine reader has experienced successive modifications of his attitude toward advertising, tolerance succeeding hostility and eventually giving place to a frank recognition of the fact that a magazine without advertising would not only be strangely incomplete and rather flat but would also be lacking in a feature of immense practical value.

Production is but one phase of a people's economic life. What a nation consumes is a truer gauge of its civilization than what it produces. Advertising not only stimulates production by increasing demand, but also makes consumption more varied, widespread and discriminating, by disseminating information regarding goods produced. It is because of this highly important social service that advertising has attained its present imposing magnitude and those engaged in it have been accorded such an honorable place in the world of business.

It may be safely assumed that an advertised article is a good article. Publicity searches out flaws and exposes shams. Inferior goods cannot be safely held up to continuous public scrutiny, and the person who through advertising invites the critical attention of the public to unworthy goods takes the most expeditious and expensive method known of closing his markets.

Advertising is becoming more and more exact and scientific in its methods. Originally a mere device for catching attention, it has become a logical mode of presenting goods to the attention of possible purchasers and of influencing favorable consideration by a cogent summing up of their merits.

Advertising, of course, is costly and, it is often claimed, raises the price of goods to the consumer. That does not necessarily follow. Distribution is as important an economic factor as production. Economy in production may be quite offset by inefficiency in distribution. Advertising promotes immensely the efficiency of distribution, and thus contributes to a lowering of aggregate cost. It is therefore an economic error to purchase unadvertised goods.

Given an article believed by its exploiters to be susceptible of widespread sale, advertising will be estimated among its legitimate charges as certainly as freight and office expenses. The appearance of an advertisement is an indication that the advertisers have faith in the merits of the goods they offer, while sustained advertising is prima facie evidence that those goods are withstanding the test of publicity. Advertising thus becomes a guarantee of quality and a safeguard to the purchaser. It is a regrettable fact, however, that many persons will allow themselves, on the assertion of a salesman that an article which he wishes to substitute for one reason or another is "just as good," to be deprived of this guarantee and safeguard. All the inferences are against the truth of such an assertion. Were it really just as good its exploiters would never have resorted to unworthily trading on another's reputation.

Masquerade and mimicry are life. There are in Nature harmless flies, which look like wasps and will curl up as if to sting when touched. Substituted goods are much the same in their mimicry of advertised articles as these wasp-posing flies, with the important difference that those who touch them will really get stung.

THE SALE AND EXCHANGE

Under the general title of "The Sale and Exchange," readers of Vogue have a department by means of which they can sell or exchange their belongings, such as books, household articles, music or musical instruments, jewelry, curios, old silver, porcelain, bric-a-brac, gowns, kodaks, etc. Women going into mourning and possessing valuable and extensive wardrobes may find this department of inestimable value to them.

Advertisers of clothing should be careful to state size.

Collectors, whether of rare editions, stamps, autographs, old silver, or brass, or of curios, may find here a valuable medium of exchange for duplicates or the acquisition of fresh specimens.

CHARGES FOR NUMBERED ADVERTISEMENTS: Three cents a word for one insertion. Two cents a word for each insertion if ordered for four or more weeks consecutively.

Payment by check, stamps or postal money order.

RULES: Advertisements must be received not later than the first mail on Friday in order to appear the following Thursday.

"The Sale and Exchange" being for the use of private persons only, the advertisements of dealers will not be accepted.

METHOD OF REPLYING TO NUMBERED ADVERTISEMENTS. Enclose your reply in a blank envelope, close it, place the number of the advertisement and its date of issue in the upper right-hand corner, thus:

234
1 February, '07

Then put this reply AND A LOOSE TWO-CENT POSTAGE STAMP FOR EACH REPLY into another envelope which seal and mail to The S. & X., Vogue, 11 East 24th Street, New York.

No replies with stamps fixed on the envelope, or with stamped envelopes or with postal cards will be forwarded, and the right is reserved to open or to decline to forward any reply.

When there is no response, it must be assumed that the offer is not acceptable or that the article already disposed of.

FOR SALE

233. Documents bearing signature of Zachary Taylor, 1820, also of Franklin Pierce, 1850. Signed while in Presidential office.

234. White chiffon evening gown, bust 36: skirt 43. Trimmed lace-lined taffeta and mousseline—never worn, made last January. Sell $30.00.

236. Round solid mahogany dining table with five leaves. Ten dining-room chairs, two arm shairs. Extremely reasonable.

238. Long chain of beautiful shade red coral beads cost $80.00; sell $30.00.

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217. Hand-embroidered petticoat flounces; $5.00 up.

218. Artistic hand-embroidered maternity gowns, $25.00 up.

225. Attractive hand-made blouse patterns $2.50 up.

237. Orders taken for little girls' lingerie frocks, daintily made. Also infants' caps.

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230. Visiting Secretary by lady of refinement and culture, and traveled, versatile and amiable. References.

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INSTRUCTION

235. Bridge Whist taught in six lessons—at residence or pupil's home. Reasonable terms.

DESCRIPTIONS OF FASHIONS

MIDDLE PAGE

LEFT FIGURE.—Afternoon costume with skirt of cerise chiffon voile, and waist of selftone liberty satin; the yoke and cuffs are of burnt ivory repousse lace. Strasse buttons trim the waistcoat, the cravatte straps, which are also of satin, and the girdle ends, which cross at the back. A satin scarf, in soft folds, is above the lace cuff, the ends are knotted beneath a button. The skirt is in long, sweeping folds at the back, and in the front finishes in tuck effect over a deep flounce. Cerise mohair straw hat, the crown encircled by a pale tan ostrich plume.

SECOND FIGURE.—Costume of light stone-gray cloth, the skirt border and coat are of selftone suède. The coat border, cuffs, and the corded bands are of the cloth. The cravatte ends and the high military collar are of pale blue panne velvet; the collar is heavily embroidered in gold. The skirt is circular, with a corded band in looped design above the graduated border band. The coat has a panel effect at the back, which ends in two scallops over the shaped, slightly flared border.

THIRD FIGURE.—Afternoon dress of pale gray silk voile with hand-embroidered border designs in silver and apple green. The girdle and straps are of apple green chiffon taffeta, the ends caught by strasse buttons at side edges of the back and front draperies. The skeleton bolero has a slightly rippled flounce between the softly folded pieces at the sides of the back, which are caught under the crush girdle. The plaited bodice shows below the bolero, and above also, to a shallow yoke depth; the collar is in fine tucks the size of the plaits, and is edged at the top with repoussée lace. The undersleeves are composed of repoussée lace ruffles, mounted on fine net; the outer edge of the voile draped in hood effect. The front breadth of skirt is finely plaited to half depth, and has cross tucks of graduated widths above hem.

FOURTH FIGURE.—Princess evening gown of ivory voile ninon, with collarette of Capucine taffeta embroidered in gold; bands of ribbon in the same shade trim the skirt, over which are shirred short flounces of ivory point appliqué lace. The ends of the collarette terminate in vest effect, caught under the soft ivory satin girdle. The fullness is in tiny box plaits, caught down closely between the girdle and waist line, and lightly held in place to yoke depth below. The bodice is full, and blouses slightly over the girdle at the front. Bretelles of ivory point appliqué lace fall in scarf ends at front and back from under the collarette, the sleeves and edge at neck are of the lace to match. Tulle bow at corsage.

FIFTH FIGURE.—Princess gown of pastel old-blue chiffon voile, with hand embroidery in selftone on the side panel, bretelles and sleeve borders. The princess skirt and waist are attached, the skirt is tucked at the left side and back in girdle effect, and also below the liberty satin girdle flap which crosses the front from the right side, and is trimmed with satin-covered buttons; above the hem are two deep tucks. The waist is in very fine plaits, which at the back have an applied border of coffee-color Bruges lace. The shoulder drapery and surpliced yoke at the front and back are of the plaited voile; the collar and small V yoke are of Bruges lace. The sleeve is of voile, and the undersleeve is of net finished with lace.

SIXTH FIGURE.—Walking suit of spring weight, biscuit-color chiffon broadcloth, the Spanish coat is braided with selftone soutache and fancy narrow gimps. The skirt is kilted at the sides and back, the box-plaited front gore is caught at the lower part by buttons, the buttonholes hand-worked and uncut. The coat has an inverted plait at the middle of the back, and the sleeves are cut in one with fronts and back, small dart tucks at the sides preventing any unnecessary fullness. From the neck to the sleeve edge buttons trim, and buttonholes are worked, those on the shoulder fastening the coat at that point. The vest effect is of the same cloth, braided to match the coat border, and a detachable under girdle of the cloth is used.

SEVENTH FIGURE.—Princess gown in Directoire effect, of heliotrope plaid voile combined with black liberty satin, the buckle at the corsage is of dull gold. The chemisette is of écru net with Cluny lace insertings and collar edging; the net is finely tucked. A puff of mousseline de soie the shade of gown comes from under the cuff, a lace ruffle finishing the sleeve in three-quarter length. The bretelles are of the black satin edged with heliotrope, the ends passing at the front under the girdle, and at the back crossing above the middle back panel, which forms a box-plaited back drapery below the waistline. The revers are of black satin, with a heliotrope border. Heliotrope satin straps and small gilt buttons trim the bretelle ends at the front.

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UPPER LEFT.—Afternoon hat with crown of tiny white daisies and brim of natural color Tuscan straw, woven in lace effect at the edge. A black velvet ribbon ties around the crown; the bow at front is caught by a cut-steel barette. Fluffy loops of brown maline, and a black velvet ribbon bow trim the bandeau.

MIDDLE FIGURE.—Black Neapolitan straw hat with black lace insertings, a draped black lace veil trimming in bow effect at the back edge of the crown. Eight black ostrich tips trim the bandeau, and against the upturned back brim.

UPPER RIGHT.—Two-toned brown and green pineapple straw braid hat, with Alsatian bow of brown velvet ribbon. Two brown quills are thrust through slits at the front brim edge, velvet ribbon and maline trimming the back bandeau. A large brass buckle holds the centre of the Alsatian bow on the crown.

LOWER RIGHT.—French turban of black hemp braid, trimmed at the left side of the crown and brim with a large rosette of black satin ribbon, caught by a cut-jet buckle. Two black ostrich plumes droop from under the rosette at the left and back.

PAGE 331

LEFT FIGURE.—Dinner gown of geranium marquisette, trimmed with ropes of chenille, Bruges lace in selftone, white point lace, and geranium pink panne velvet. Silk tassels finish the pointed scarf ends of the slashed fichu, and there is a cluster of geraniums at the left side of the girdle, the girdle giving a short-waisted line at the back.

MIDDLE FIGURE.—Afternoon gown of silver gray chiffon broadcloth, combined with selftone filet net, gold lace and chenille, the bretelle at the inner edge are embroidered in gray silk and silver. The shallow yoke is of white Bruges lace, outlined by a band of gold lace, velvet string ends falling in a cluster from an embroidered motif applied at the front. The girdle practically suggests an Empire waistline, and is of panne velvet, in soft folds. There is a short sash at the back.

RIGHT FIGURE.—Evening gown of pale rose chiffon Ninon, trimmed with ecru Margot lace and ropes of chenille. Straps of pale blue velvet cross the lace panel at the front, and finish in loops over wreaths of Dresden roses; a single rose holds the draped fichu at the corsage. The skirt is princess at front, a high crush girdle in soft folds at the sides and back, below which are small hand-run tucks to yoke depth.

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at Moderate Prices

SOCIETY

[Notes under this head, three cents a word; minimum, one dollar.]

DIED

Ives.—Suddenly, on 16 February, at Datil, N. M., Dr. Sherwood B. Ives, in the 37th year of his age.

Kearny.—On Sunday, 17 February, at Stonykill, Fishkill-on-Hudson, N. Y., Capt. George H. Kearny, United States Navy, in the 59th year of his ge.

McLane.—Suddenly, on Saturday evening, 16 February, Anne M., widow of William Lawrence McLane, and daughter of the late James Haughton, of Boston, Mass.

Peckham.—Saturday, 16 February, 1907, at Hollywood, Cal., Henry Arnold Peckham, son of Rufus W. and Harriette M. Peckham, in the 39th year of his age.

ENGAGED

Baker-Ritchie.—Miss Elizabeth Catharine Baker, daughter of Mr. Bernard N. Baker, of Baltimore, to Mr. Albert Cabell Ritchie.

La Montagne-Butler.—Miss Kate La Montagne, daughter of the late Auguste La Montagne, to President Nicholas Murray Butler, of Columbia University.

WEDDINGS TO COME

Ball-Struthers.—6 April, at the residence of the bride's mother.

Devens-Wetmore.—6 April, St. George's Church.

WEDDINGS

Nicholas-Nicholas.—Mr. Grosvenor Nicholas and Miss Daisy Nicholas, daughter of the late Harry Nicholas, were married on Tuesday, 19 February, at the home of the bride's uncle. Mr. Harry B. Hollins. Best man: Mr. Ridgely Nicholas.

SEWING CLASSES

New York Infant Asylum.—The sewing class, organized for the benefit of this institution, held its first meeting on Monday morning, 18 February, at the residence of Mrs. Frederick J. de Peyster. The officers of the asylum are: Miss Eleanor Le Roy, Mrs. Dallas Bache Pratt, Mrs. William Robison, Miss Susan O. Schenck, Mrs. J. Todhunter Thompson, Mrs. F. S. Witherbee, Mrs. John M. Bowers, Mrs. Prescott Hall Butler, Mrs. Frederic J. de Peyster, and Mrs. Le Roy King.

Seamen's Benefit Society.—The sewing class organized for the Seamen's Benefit, held its first meeting on Monday, afternoon, 18 February, at the residence of Mrs. Frederick J. de Peyster. Present were: Miss Ethel Kingsland, Mrs. Edward Delafield, Mrs. John R. Delafield, Mrs. J. Langdon Erving, Mrs. Philip Kearney, Miss Augusta de Peyster, Miss Rita Iselin, Miss Helen Peabody, Mrs. Henry C. de Rham, second, Mrs. R. G. Horace Gallatin, Mrs. W. Pierson Hamilton, and Miss Marie Hamilton.

CHARITY MATINEE

A benefit performance of Hedda Gabler, with Mme. Nazimova, for the orthopædic ward of the Post-Graduate Hospital, was given on Wednesday afternoon, 20 February, at the Herald Square Theatre. The entertainment was arranged by Mrs. Stephen H. P. Pell. Present were: Mrs. Henry Burr Barnes, Mrs. J. Clifton Edgar, Mrs. J. Russell Soley, Mrs. W. Lanman Bull, Mr. and Mrs. Charles M. Connfelt, Mr. and Mrs. C. Potter Kling, Mrs. Edward McVickar, Mr. and Mrs. Howland Pell Haggerty, Mr. and Mrs. Harry Harkness Flagler, Mr. and Mrs. Nobert Graham, Mrs. Amory S. Carhart, and Mrs. William Manice, Mrs. James P. Kernochan, Mrs. Herbert C. Pell, Mrs. Granville Kane, Mr. and Mrs. Stephen H. P. Pell, Mr. and Mrs. Theodore Roosevelt Pell, Colonel John Jacob Astor, Mr. Nikola Tesla, Mrs. A. Lanfear Norrie, Mr. and Mrs. W. B. Osgood Field, Mr. Justus Ruperti, Mrs. Frederick H. Allen, Mrs. Henry F. Godfrey, Mrs. W. Butler Duncan, Mrs. W. John Wadsworth, Miss Anne Webb, Mrs. J. G. K. Duer. Mr. and Mrs. Newbold Morris.

INTIMATIONS

Barbey.—Mr. and Mrs. Pierre Lorillard Barbey, who were married on 6 Feb., in St. Thomas's Church, have arrived in Palm Beach, Fla.

Jackson.—Mrs. Charles Carroll Jackson has changed her plans and will not go South.

Merritt.—Mrs. Temple Merritt will give a euchre party on 4 March.

Thorne.—Miss Charlotte Thorne will sail for Europe the first week in May. She will be accompanied by her mother, Mrs. Oakleigh Thorne.

Orvis.—Mr. and Mrs. Charles E. Orvis and Miss Edna Storm have sailed for a short visit to Europe.

Wells.—Mrs. Benjamin Wells has returned from Lakewood, N. J.

Williams.—Mrs. J. H. Heard Williams and Miss Louise Williams will be at home on Tuesdays in Lent.

Webb.—Mr. H. Walter Webb, son of Mrs. Ogden Codman, will entertain at dinner at Delmonico's, Saturday, March 9.

CORRESPONDENCE

Palm Beach, Fla.—Late arrivals: Mr. Oliver Harriman, Mr. Joseph Harriman, Mr. Henry C. Frick, Mrs. Edward R. Ladew, Mr. and Mrs. Jules Vatable, Mrs. William G. Roelker, Mr. and Mrs. Henry S. Redmond, Miss Yoakum.

Tuxedo Park, N. Y.—Late arrivals: Mr. George B. Wagstaff, Mr. M. Taylor Pyne, Mr. James Park, Mr. Richard Townsend, Mr. David Wagstaff, Mr. Clarence H. Mackay, Mr. William D. Godfrey, Mr. William Alexander, Miss Frances Alexander, Mr. William S. Moore, Miss Howland, Mr. J. W. Cutler, Miss Kay, Mr. George I. Scott, Mr. William R. Stewart, Jr., Mr. and Mrs. James Potter, Miss Roberts, Mr. H. Dersten, Mr. J. P. Gregg, Mr. C. K. Bispham, and Mr. J. R. Evans Roberts.

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WASHINGTON

ENGAGEMENTS

Holtzman-Weymouth.—Miss Florence Lee Holtzman, daughter of Mr. William F. Holtzman, to Mr. Thomas R. Weymouth.

Williams-Mein.—Miss Frances Williams, daughter of Mr. Gardiner Williams, to Mr. William Wallace Mein.

WEDDINGS

Wheeler - Denby.— Dr. William Mackall Wheeler, U. S. N., and Miss Laura Forbes Denby, daughter of Mrs. Wythe Denby, were married on Thursday, 21 February, in St. Mark's Church. Maid of honor: Miss Elizabeth Bolling, of Annapolis. Best man: Mr. Samuel McGowan, U. S. N., Ushers: Lieut. Commander C. T. Jewell, U. S. N.; Paymaster John H. Merriam, U. S. N.; Capt. Richard Hooker, U. S. M. C., and Assistant Paymaster F. J. Daly, U. S. N.

Coffey.—A dinner was given by Mrs. Coffey on Tuesday, 26 February.

Dalzell.—A dinner was given by Representative and Mrs. Dalzell on Thursday, 21 February for the Vice-President.

Elkins.—A dinner was given by Senator and Mrs. Elkins on Wednesday, 20 February.

Hengelmuller.—A dinner was given by the Austrian Ambassador and Baroness Hengelmuller on Thursday, 21 February, for the Secretary of State and Mrs. Root. A dinner will be given by the Austrian Ambassador and Baroness Hengelmuller on Thursday, 28 February.

Morrell.—A dinner was given by Representative Edward Morrell, of Philladelphia, on Thursday, 21 February.

Pinchot.—A dinner was given by Mr. and Mrs. James W. Pinchot on Thursday, 21 February.

Rodgers.—A dinner was given by Mrs. John F. Rodgers on Thursday, 21 February.

Rosen.—A dinner was given by the Russian Ambassador and Baroness Rosen on Saturday, 23 February.

Wadsworth.—A dinner was given by Mr. and Mrs. Herbert Wadsworth on Thursday, 21 February.

White.—A dinner was given by Mr. Justice and Mrs. White on Thursday, 21 February.

LUNCHEONS

Cannon.—A luncheon was given by Miss Cannon, daughter of the Speaker of the House of Representatives, on Thursday, 21 February.

Pastor.—A luncheon was given by the Chargé d'Affaires of Spain and Madame Pastor on Thursday, 21 February, for Mr. and Mrs. John C. Barnard.

Wright.—A luncheon was given by Mrs. William Mason Wright on Thursday, 21 February.

RECEPTIONS

Cortes.—Mme. Cortes and Mme. Guzman, wife and daughter of the Minister from Columbia, will receive on Tuesdays throughout the spring.

Creel.—Senora Creel, wife of the Ambassador from Mexico, held her first reception on Thursday, 21 February, at the Embassy.

Dubois.—A reception was given by Mrs. Fred. T. Dubois, wife of Senator Dubois, on Thursday, 21 February, assisted by Mrs. Arthur Huntington.

Eno.—A reception was given by Mrs. W. Phelps Eno on Saturday, 23 February.

Olcott.—Mrs. J. Van Vechten Olcott, of New York, gave her final reception for the season on Tuesday, 26 February.

Ramsay.—A reception was given by Mrs. Arthur Ramsay and the young ladies of the Fairmont Seminary on Friday, 22 February, from 4 to 6. Assisting Mrs. Ramsay were Mrs. Anderson, wife of Justice Thomas H. Anderson, Mrs. Vance, wife of Dean William Reynolds Vance, Mrs. Rosenau, wife of Dr. Milton J. Rosenau, Mrs. Rainey, wife of Representative Henry T. Rainey, of Illinois, Mrs. Hughes, wife of Representative James A. Hughes of West Virginia, and Mrs. Robertson, wife of Representative J. T. Robertson, of Arkansas.

Rayner.—A reception was given by Mrs. Rayner, wife of Senator of Baltimore, on Thursday, 21 February, assisted by Miss Amy Hull, of Baltimore.

Timmons.—A reception was given by Mrs. Timmons, daughter of the Vice-President, on Wednesday, 20 February.

Wood.—Miss Wood, sister of Representative Wood, of New Jersey, gave her last reception for the season on Tuesday, 26 February, at the Normandie.

ART

EXHIBITIONS NOW ON

New York. Montross'. Recent works by J. W. Dewing and D. W. Tryon. Until 9 Mar.

Powell's. Paintings by American artists. Until 3 Mar.

Macbeth's. Paintings by Charles H. Davis. Until 9 Mar.

O'Brien's. Collection of engraved portraits of Washington and Lincoln. Until 9 Mar.

Matthews' Art Rooms. Two authentic portraits of Rembrandt, never exhibited before.

Dodd, Mead and Co. Exhibition of bookbindings by Charles Meunier of Paris.

Astor Library. Plates from F. Hopkinson Smith's Venice of To-Day; and F. R. Martin's History of Oriental carpets before 1800.

Lenox Library. Prints from the A. A. Hopkins collection of photographs of Italian works of art, and (in lower hall) etchings by the late Dr. Leroy Milton of Yale.

Los Angeles. College of Fine Arts. Winter exhibition. Until 15 Mar.

Syracuse. Museum of Fine Arts. Collection of European and American paintings loaned by Messrs. Vose, of Boston.

Washington. Corcoran Gallery of Art. Exhibition of contemporary American oil paintings. Until 9 Mar.

Watertown, N. Y. Pictures by American artists. Until 16 Mar.

Worcester, Mass. Art Museum. Exhibition of water-colors. Until 24 Mar.

EXHIBITIONS TO COME

New York. Fine Arts Galleries. Eighty-second Annual of the National Academy of Design, 6[illegible] paintings and sculptures. 15 Mar. to 20 Apr.

Knoedler's. Eighth Annual Exhibition of the American Society of Miniature Painters. 6 to 2[illegible] Apr. Exhibits received 30 Mar.

Fine Arts Galleries. American Water-color Society's annual exhibition. 1 to 26 May. Exhibits received 19 and 20 Apr.

Boston. Copley Hall. Paintings by modern Scandinavian artists, under the auspices of the Copley Society. 4 to 31 Mar.

Boston Art Club. Exhibition of water-colors and pastels. 15 Mar. to 6 Apr.

Chicago. Art Institute. Special collection of paintings by contemporary German artists; Salon of Photographic Societies of America; and annual of Art Students' League of Chicago. 1 to 24 Mar.

Pittsburg. Carnegie Institute. International Exhibition of paintings. 11 Apr. to 11 June.

Philadelphia. Art Club. Sixteenth Annual of Water Colors and Pastels. 4 to 31 Mar.

Pennsylvania Academy. Fourth Annual Philadelphia Water-Color Exhibition. 1 to 27 Apr. Exhibits received until 11 Mar.

GOSSIP

At the International Art exposition which opened in Venice on 2[illegible] February, a special room is devoted to the works of John S. Sargent. Among his portraits exhibited are those of the Misses Achenson, the Countess of Warwick, Francis Cranmer Penrose, Lady Ian Hamilton, Lord Ribblesdale and Sir Charles R. Hunter.

Another American artist to be especially honored is Miss Mary Cassatt, a collection of whose paintings has been requested for the next Salon d'Automne. This Salon is going to devote an entire room to the works of three

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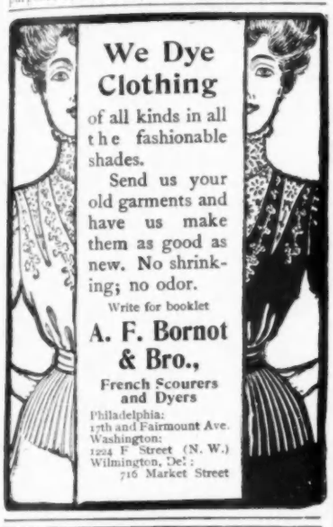

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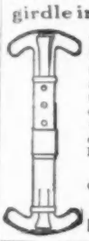

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women artists—the late Eva Gonzales, the late Bertha Maricot, and Miss Cassatt. This seems to imply that it considers Miss Cassatt the greatest living woman artist of the present day.

The collection of Mr. Augustus Healy, of Brooklyn, consisting of ninety-five oil paintings and water colors, was sold under the direction of the American Art galleries, at Mendelssohn Hall, New York City, on the evening of 15 February, and realized a grand total of $75,975. Although there were works by many eminent artists, the examples were not especially fine ones which accounted for the comparatively low prices, the highest of which was $7,900—paid by Mr. Charles J. Peabody, for The Banks of the Marne, by Daubigny. Another Daubigny, called A Showery Day in Spring brought the next highest price $6,000—after which came Under the Willows, by William Marvin, $5,100; In Dernier Quartier, by Cazin, $4,500; The Birches by Harpignies, $2,100; A Summer Day, also by Harpignies, $2,000, and View of Dortrecht, a water color, by Jacob Maris, $2,600.

The other paintings which brought $1,000 or over were as follows: Holland Landscape, by Jacob Maris, $1,000; Waiting for His Master, by Josef Israels, $1,700; The Plain of Barbizon at Twilight, by Rousseau, $1,225; Autumn, by T. H. de Bock, $1,150; A Dutch Interior, by Josef Israels, $2,600; Playmates, by J. S. H. Kever, $1,350; A Shepherd and His Flock—Winter, by F. P. Termeulin, $1,000; The Ferry, by Troyon, $1,050; and Springtime, by Daubigny, $1,100.

It has recently been announced that Troyon's Le Retour a la Ferme, which brought $65,000 (the highest price ever paid for a painting at an auction in this country) at the Henry Sale in New York not long ago, has gone into the collection of Mrs. E. T. Stolesbury, of Philadelphia. Whether Mr. Schaus represented the present owner at the sale or has since sold him the canvas has not been made public.

AT THE THEATRES

Academy of Music, 14th St. and Irving Place
Warfield in The Music Master
Astor Theatre, B'way and 45th St.
Genesee of the Hills
Belasco, 42nd St., West of Broadway
The Rose of the Rancho
Bijou, 30th St. and B'way
Henrietta Crossman in All-of-a-Sudden Peggy
Berkeley Lyceum, 44th St.
The Reckoning
Broadway Theatre, B'way and 41st St.
Anna Held in The Parisian Model
Casino, Broadway cor. 39th St.
Louis Mann in The White Hen
Criterion Theatre, B'way and 44th St.
The Tattooed Man
Daly's Theatre, 30th St. and B'way
The Belle of Mayfair
Empire Theatre, 40th St. and B'way
Ethel Barrymore in Captain Jinks
Garden Theatre, 27th St. and Madison Ave.
The Little Michus
Garrick, 35th St. and B'way
Wm. Collier in Caught in The Rain
Hackett Theatre, 42nd St. West of B'way
Rose Stahl in The Chorus Lady
Herald Square Theatre, 35th St. and B'way
The Road to Yesterday
Hippodrome, 44th St. and 6th Ave.
Neptune's Daughter and Pioneer Days
Hudson Theatre, 44th St. East of B'way
Brewster's Millions
Keith & Proctor's
Fifth Ave. Theatre, 28th St. and B'way
Vaudeville
Union Square Theatre, at 14th St.
Continuous Vaudeville
23d St. Theatre, near 6th Ave.
All Star Vaudeville
Harlem Opera House, 125th St. and 7th Ave.
Continuous Vaudeville
58th St. Theatre, at 3rd. Ave.
All Star Vaudeville
Knickerbocker Theatre, 38th St. and B'way
Montgomery and Stone in The Red Mill
Liberty Theatre, 42nd St. West of B'way
Eleanor Robson in Salomy Jane
Lincoln Sq. Theatre, 66th St. and B'way
The Two Orphans
Lyceum Theatre, 45th St. and Broadway
The Lion and the Mouse
Lyric Theatre, 42nd St. West of B'way
Sothern and Marlowe in Repertoire
Madison Square Theatre, 24th St., near B'way.
Carlotta Nilsson in The Three of Us
Manhattan Theatre, 33rd St. and B'way
The Girl and the Governor
Majestic, 59th St. and B'way
On Parole
New Amsterdam Theatre, West 42nd St.
Mansfield in Peer Gynt
New York Theatre, B'way and 45th St.
George Washington, Jr.
Princess, B'way and 29th St.
Margaret Anglin and Henry Miller in
The Great Divide
Savoy, 34th St. and B'way
The Man of The Hour
Wallack's, 30th St. and B'way
The Rich Mr. Hoggenheimer
Weber's, 20th St. and B'way
The Dream City and The Magic Knight

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NEW YORK'S IMMIGRATION BURDEN

THose whose financial interests are served by inviting to this country hordes of poor foreigners, a large proportion of whom remain in Greater New York, spend a deal of eloquence in parading the fact that in very rare instances some immigrant who lands here nearly penniless and wholly friendless achieves great distinction, and renders splendid service to the country of his adoption—one of their stock object lessons being the career of Carl Schurz. A significant silence is maintained, however, in regard to the fact that millions of undesirable immigrants pour into the country to everyone of the type of the exceptional Schurz. So successful have been those who are interested in railway building, industrial plants and other enterprises needing cheap labor, in misleading the public in respect to immigration, that there is a woeful lack of general intelligence on this subject, and yet it is one of importance to all the country, and especially of vital interest to Greater New York, where a large proportion of the undesirables squat, and which pays the piper with a vengeance. It was recently proposed, to our present Controller, who apparently endeavors to administer his office conscientiously, that a certain beautiful thoroughfare with a river view should be continued north, but mindful of the heavy demands made upon the city treasury, the official demurred at the probable resultant expense of the extension, as great sums were needed for school sites and transit facilities. This is, perhaps, as neat an illustration as could be given of one of the ways in which the native American citizens of the metropolis are discriminated against in behalf of an unending horde of dirty, ignorant peasants, whom we are so unwise as to undertake to bring from Middle Ages civilization up to that which prevails in this country to-day. Our city may not be made beautiful—which is not alone a desirable achievement from the standpoint of æsthetics, but from that of commercial considerations as well—because the riff-raff of foreign countries has to be educated to decency and supplied with cheap living quarters.

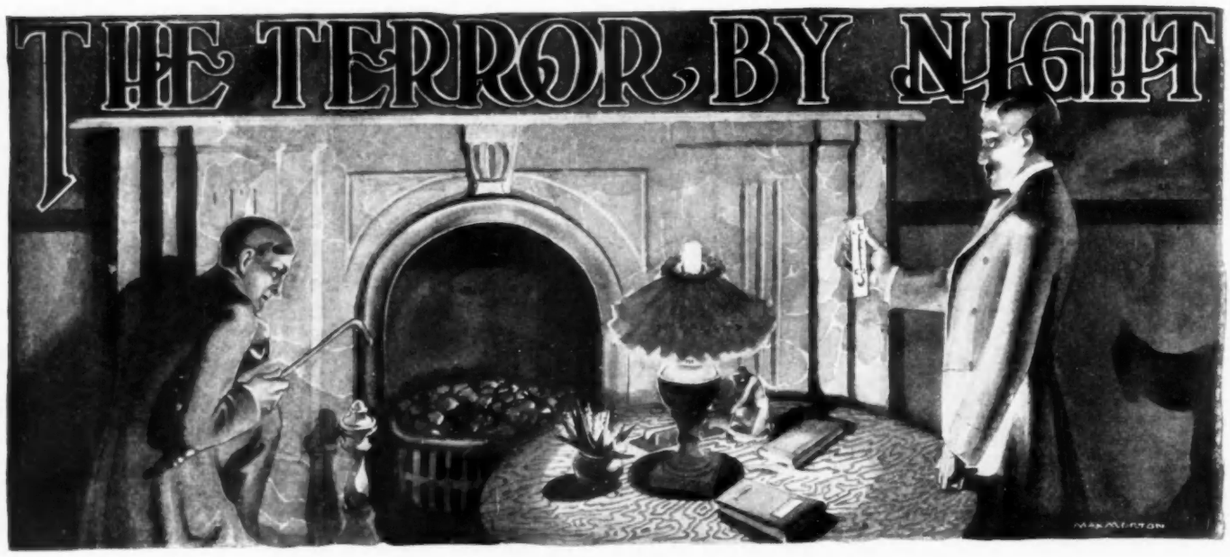
Among the methods pursued by those who wish to delude the public in regard to the great evils of our present method of permitting immigration to come when and to the extent it will, and to foist itself on such communities as it can bleed most generously, is to pretend that the foreign immigrant is in the main a highly moral person. The general public is, of course, not in the way of hunting up statistics of jails and courts, and has, therefore, not the faintest realization of what a tax on our punitive and reformatory institutions the foreigner is; but some statistics recently put out by the Board of Special Sessions on the workings of the Children's Court in Manhattan and the Bronx for 1906, are especially interesting in this connection, fully confirming the theories of detectives of the Headquarters Bureau, as to the groups in Greater New York that contribute criminals, and the manner in which the criminal is made. The report shows that a very large proportion of the children arraigned before the court were aliens or the children of aliens, and that the total number—all of them under sixteen years of age—was 9,656, of whom 1,096 were girls. Among the charges were burglary, receiving stolen goods, forgery, attacks on girls, robbery, cruelty to animals, malicious mischief, and waywardness; and improper guardianship was the cause of sending many children to institutions—a most outrageous imposition on law-abiding citizens who pay the taxes.

Another paper will give other phases of the immigration question, but in this instance an appeal is made to Americans to regard this matter with as great an interest as they do railway regulation, or the revision of the tariff. The proper solving of the immigration problem is a more vital necessity than either of those named, important as they are.

BARONESS MONCHEUR

WIFE OF THE BELGIAN MINISTER

[From the copyrighted photograph by Waldon Fawcett]



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By E. F. Benson, Author of Dodo

Part II

THat day, I remember, passed very busily for me; and there were enough events moving in front of that black background, which I was conscious was there all the time, to enable me to keep my eyes away from it, and I was detained rather late at the office, and had to drive back to Chelsea, in order to be in time to dress for dinner, instead of walking back as I had intended.

Then the message, which for these three days had been twittering in our minds, the receivers, just making their quiver and rattle, came through.

I found Jack already dressed, since it was within a minute or two of seven when I got in, sitting in the drawing-room. The day had been warm and muggy, but when I looked in on the way up to my room, it seemed to me to have grown suddenly and bitterly cold, not with the dampness of English frost, but with the clear and stinging exhilaration of such days as we had recently spent in Switzerland. The fire was laid in the grate but not lit, and I went down on my knees on the hearth-rug to light it.

"Why, it's freezing in here," I said. "What donkeys servants are! Oh, I apologize, they are your servants. But it never occurs to them that you want fires in cold weather, and no fires in hot weather!"

"Oh, for heaven's sake don't light the fire," said he; "it's the warmest, muggiest evening I ever remember."

I stared at him in astonishment. My hands were shaking with the cold. He saw this.

"Why, you are shivering," he said. "Have you caught a chill? But as to the room being cold, look at the thermometer."

There was one on the writing table.

"Sixty-five," he said.

There was no disputing that, nor did I want to, for at that moment it suddenly struck me, dimly and distinctly, that It was 'coming through.' I felt it like some curious internal vibration.

"Hot or cold, I must go and dress," I said.

Still shivering, but feeling as if I was breathing some rarefied exhilarating air, I went up to my room. My clothes were already laid out, but by an oversight no hot water had been brought up, and I rang for my man. He came up almost at once, but he looked scared, or to my already startled senses he appeared so.

"What's the matter?" I asked.

"Nothing, sir," he said, and he could hardly articulate the words, "I thought you rang."

"Yes. Hot water. But what's the matter?" He shifted from one foot to the other.

"I thought I saw a lady on the stairs," he said, "coming up close behind me. And the front-door bell hadn't rung nor anything."

"Where did you think you saw her?" I asked.

"On the stairs, and then on the landing outside the drawing-room door, sir," he said. "She stood there as if she didn't know whether to go in or not."

"One—one of the servants," I said. But again I felt that It was coming through.

"No, sir, it was none of the servants," he said.

"Who was it then?"

"Couldn't see distinctly, sir, it was dim-like. But I thought it was Mrs. Lorrimer."

"Oh, go and get me some hot water," I said.

But he lingered: he was quite clearly frightened.

At this moment the front-door bell rang. It was just seven and already Philip had come with brutal punctuality and I was not yet half-dressed.

"That's Dr. Enderby," I said. "Perhaps if he is on the stairs, you may be able to pass this place where you saw the lady."

Then quite suddenly there rang through the house a scream so terrible, so appalling, that I simply stood still and shuddered, unable to move. Then by an effort so violent that I felt as if something must break, I recalled the power of motion, and ran downstairs, my man at my heels, to meet Philip, who was running up from the ground floor. He had heard it too.

"What's the matter?" he said. "What was that?"

Together we went into the drawing-room. Jack was lying in front of the fireplace, with the chair in which he had been sitting a few minutes before overturned. Philip went straight to him and bent over him, tearing open the white shirt.

"Open all the windows," he said, "the place reeks."

We flung open the windows, and there poured in, so it seemed to me, a stream of hot air with the bitter cold. Eventually Philip got up.

"He is dead," he said. "Keep the windows open. The place is still thick with chloroform."

Gradually to my sense the room got warmer, to Philip's the drug-laden atmosphere dispersed. But neither my servant nor I had smelt anything at all.

A couple of hours later there came a telegram from Davos for me. It was to tell me to break the news of Daisy's death to Jack, and was sent by my wife. She supposed he would come out immediately. But he had been gone two hours now.

I left for Davos next day, and learned what had happened. Daisy had been suffering for three days from a little abscess, which had to be opened, and though the operation was of the slightest, she had been so nervous about it that the doctor gave her chloroform. She made a good recovery from the anaesthetic, but an hour later had a sudden attack of syncope, and had died that night at a few minutes before eight, by central European time, corresponding to seven in English time. She had insisted that Jack should be told nothing about this little operation till it was over, since the matter was quite unconnected with her general health, and she did not wish to cause him needless anxiety.

And there the story stands. To my servant there came the sight of a woman outside the drawing-room door wondering if she would go in or not, at the moment when Daisy's soul hovered between the two worlds; to me there came—I do not think it is fanciful to suppose this—the keen exhilarating cold of Davos; to Philip there came the fumes of chloroform. And to Jack, I must suppose, came his wife. So he joined her.

"SHE STOOD THERE AS IF SHE DIDN'T KNOW WHETHER TO GO IN OR NOT"

THE TERROR BY NIGHT

SEEN ON

EDWARD ABELES

EDward Abeles, the star in Thompson & Dundy's very successful production of Brewster's Millions at the Hudson Theatre, is from St. Louis, and this is his third starring engagement. His first Broadway appearance was in My Friend From India, and then he played with Grace George in Mademoiselle Fifi. Two seasons ago Mr. Abeles played with Robert Loraine for seven months in Man and Superman.

MARY RYAN

MAry Ryan, whose portrait is published in this number, is playing Peggy, the leading feminine role in Brewster's Millions. Miss Ryan will perhaps be remembered as the star in The Girl Patsie, at the Savoy Theatre last season. Previous to this she played for five years in a stock company at the Schiller Theatre in Chicago. Miss Ryan is still a very young girl.

GOSSIP

THe Little Michus, which came to the Garden Theatre with the prestige of a two-years' prosperous London run, has revealed among other excellences a comedian of the first rank in an English actor, George Graves, on whom the burden of making the production a success largely rests. He enacts the role of a French military man, General Des Ifs, whose life has been saved by Gaston Rigaud. The rescuer is rewarded on the spot with a captaincy, and a promise of the hand of the general's daughter in marriage. This is a very simple, and wholly conventional affair which ordinarily, if interrupted at all, is interfered with because the girl proves stubborn and unyielding on account of another attachment. In this instance, however, a new hitch in the proceedings comes about as a result of General Des Ifs being unable to determine which one of the two attractive girls his daughter is. When but a month old the daughter had been turned over to the care of a certain merchant and his wife—the Pierre Michus—who also had a daughter one month of age. Unfortunately shortly after the strange child's arrival it was thought necessary to bathe the babies at one time, and this was done, and as no distinguishing mark was attached to the person of the alien, the mix-up was complete. The general has not seen his daughter in all these years, and when the two girls, now grown to charming girlhood, present themselves before him he is perplexed to an embarrassing degree. Many amusing incidents result, and these George Graves turns to delightful account. The music, which is by a distinguished French composer, Messager, is charming, gay, tuneful and melodious. An especially exquisite bit is the way of the girls while they are still little Michus. Those also seconding Mr. Graves's efforts at adequate interpretation are Elita Proctor Otis and George Fortescue, who are cast as Mr. and Mrs. Michus. The roles of the daughters are delightfully played by Alice Judson and Ruth Julian.

A busy time of it Ethel Barrymore is to have this spring if she carries out all the plans made for her by her manager, Charles Frohman. In March, the young actress is to appear here in The Silver Box, a new play by the English playwright Hilsworthy. Mr. Frohman regards this comedy as among the most unusual plays ever presented by him to the public and one that will inevitably create a sensation. After her New York engagement Miss Barrymore goes to London to play the leading rôle in The Three Of Us, which is to be put on in the British capital for a run.

A club for actresses, entitled The Victoria Club for Lady Artists, has been opened in Glasgow, by the Glasgow branch of the Scottish Christian Social Union. The object of the club is to provide a comfortable and attractive resort for actresses who are engaged at the local theatres from time to time. It is open daily from noon until five o'clock in the afternoon, and subscriptions are fixed to cover the month, week or season, as the case may be. In all cases the subscription is very small.

Charley's Aunt began a limited engagement at the Lincoln Square Theatre on 25 February. Etienne Girardot is seen in his original rôle. The Man of the Hour continues to draw such big houses that William A. Brady and Joseph R. Grismer announce that this searching play, by George Broadhurst, will be kept on at this theatre throughout the season. The 100th performance came off on Monday of this week, upon which occasion souvenirs were distributed.

THE STAGE

Sarah Bernhardt's new play, Les Bouffons, is a comedy in verse by Miguel Zamacois. The scene of it is laid in the sixteenth century in the castle of a church-mouse, poor Baron de Montpré. He only succeeds in keeping a few servitors about by promises of paying their wages the day

Photo by Marceau

EDWARD ABELES
As Brewster, in Brewster's Millions, at the Hudson Theatre

a treasure, hidden by one of his ancestors, is discovered. His daughter, Solange, he keeps from any intercourse with his neighbors as he is too poor to offer any return hospitality. Two well-born men of the district make a bet as to whether a girl brought up in such seclusion would fall in love with a handsome man who is not a fool, or a man of wit who is ugly and hump-backed. The men manage to secure an opportunity to put their bet to the test through a connivance of the family physician who is fond of the girl and wishes to see her married out of such dire poverty and tiresome seclusion. The physician tells the Baron that his daughter is ill, and needs cheering up, a jester being suggested for this purpose. As the baron, at this juncture, happens to have made a lucky sale of wood, he falls in with the doctor's suggestion and decides to hold a competition of les bouffons, and invites several to stop at the castle a month that he may pick out the best. Among the jesters come the two men of the bet, who are in disguise and call themselves Narcisse and Jacasse; the latter has made himself unattractive and put a hump on his back. This is the role that Bernhardt takes. The rivalry of the jesters allows opportunity for excellent comedy. In the end wit and the hump win the girl, who finds out she has secured a well favored, well dowered husband. According to the Sun, which publishes an account of the play, Bernhardt's acting of Jacasse is very warmly commended by the critics.

The Girl from Vienna, in which Louis Mann is appearing under Shubert management, is a new musical piece, by Gustave Kerker and Roderick Penfield, which opened at the Casino on 16 February.—William Crane and Ellis Jeffreys, now on tour in a revival of She Stoops to Conquer, are to give a special performance of the famous play in the Greek Theatre, at Berkeley, Cal. There are to be no other performances on account of the difficulty of getting a theatre. The Greek Theatre, in which Bernhardt appeared in Berkeley, is an open-air audtorium, seating 6,000 persons.—Tickets and boxes for the performance of Carmen, at the Manhattan Opera House, on 5 March, for the benefit of the Legal Aid Society, are being sold by Mrs. Arthur M. Dodge, Chairman of the Committee in Charge. Tickets and boxes should be paid for when orders are sent by mail, in checks made payable to the Legal Aid Society.

Blanche Walsh, after finishing her road tour in Clyde Fitch's play, The Straight Road, will appear for an eight weeks' summer engagement in San Francisco, presenting a repertoire of her plays.—Edith Decker, who is to sing the role of Violetto, in the Parisian Model, during the rest of the season of that play at the Broadway Theatre, is to appear as a star in musical comedy next season, under the management of Florence Ziegfeld.—Weber's Theatre is one of the Metropolitan play houses that has Wednesday matinees, made necessary apparently by the great numbers of play-goers who wish to see Dream City and The Magic Knight.

The new play, by Gabriele D'Annunzio, The Daughter of Jorio, is to be produced during the seventh week of the Sothern-Marlowe engagement, at the Lyric Theatre, the date of the opening being next Tuesday, 5 March. The author has accepted the invitation of the stars to be their guest in this country, and accordingly he is here and will be present at the opening performance.—The arrangements for the Newsboys' Benefit to be held at the Academy of Music on 3 March, include a vaudeville bill which for variety and excellence is unique even in this city of excellent vaudeville shows.

In All-of-a-Sudden-Peggy, at the Bijou Theatre, Henrietta Crosman is seen as an unconventional Irish girl of to-day. Peggy O'Mara has a widowed mother whose absorbing ambition is to marry her daughter to an elderly man with a turn for entomology. Peggy thinks the match a more suitable one for the mother to make. To bring this latter plan about Peggy makes believe to elope with one Jimmy, her idea being that if her mother believes the girl to have gone off with some other suitor than the elderly one, she will marry him herself. Peggy most indiscreetly establishes herself in Jimmy's London rooms, a proceeding that starts the biggest kind of a scandal. There are other tribulations for Peggy before the happy endings come to pass.

Sallie Fisher, who made a hit with the song, Dearie, in Sergeant Brue, and who has been in retirement for a year, returned to the Metropolitan stage last week in The Tattoed Man (a musical comedy by Victor Herbert, Harry B. Smith, and A. N. C. Fowler), at the Criterion Theatre. The star of the production is Frank Daniels, who, as all play-goers know by this time, is a truly, truly funny man. In this instance, Mr. Daniels appears as a fake weather prophet, at the Persian court, where he is known as O'Mar Khayyam, Jr., or The Tattoed Man.

The Man and Superman Company, comprised mainly of English players, was one of the first organizations to offer practical aid to the Actors' Fund fair at the Metropolitan Opera House. Lois F. Clark expects to realize several hundred dollars from the raffle of her valuable Angora cat. Robert Lorraine will autograph books of the play to be sold by Drina De Wolfe and Nellie Thorne.

MARY RYAN
As Peggy, in Brewster's Millions, at the Hudson Theatre

MVSIC

WHAT MME. FREMSTAD SAYS OF SALOME

BY WALTER T. STEPHENSON

MMe. Olive Fremstad is the remarkable young dramatic soprano of Mr. Conried's company who, on 22 January, so brilliantly created in this country the title role of the most sensational opera ever written, further performances of which, as the whole world knows, have since been forbidden in New York.

I recently had an intensely interesting hour's conversation with Mme. Fremstad and her husband, Mr. Sutphen, in the comfortable housekeeping apartment they have taken for the winter near Carnegie Hall. I was of course anxious to learn something of the singer's views on Salome, but I greatly feared, chiefly because of the now historic sequel to the first performance, that the most conspicuous artist in the cast would very likely prefer to avoid the subject altogether. Fortunately, however, Mme. Fremstad, among other things, happens to be the very embodiment of frankness and good sound common sense, and, to my decided relief, she took the initiative herself in approaching a delicate question.

"Dear me, I hardly realized I was of enough importance to be interviewed," she laughingly said, after a few words of cordial greeting. "Do please make the ordeal as easy as possible. So you want me to talk to you about Salome. Well!" with an eloquent shrug of the shoulders, "It's all over now, and I am simply thankful that I was privileged to sing the role, if only for once in my life. I may be disappointed with the sequel, but I am certainly sensible enough to make the best of it. The point of view of the general public is naturally entirely different from that of the professional musician. I myself, for instance, am an artist before all things, and when I undertake to sing an intense role like that of Salome I think only of the artistic end to be gained.

"The story is revolting, of course, and Salome is an abnormal character, but the dramatic possibilities involved in the performance of this opera cannot be too highly estimated. As a woman I may not be in sympathy with the theme, but as an artist I see only the opportunity afforded for assisting in the interpretation of a great tragedy which demands histrionic gifts of the finest type.

"Ellen Terry, that noble woman and admirable actress, expressed the truth in an epigram the other day when some one asked her opinion of the Strauss-Wilde masterpiece. 'When a scandal is a classic,' she said, 'it is not a scandal.'

"As for the music, Strauss has composed a wonderful score, characterized by enormous technical difficulties, and filled with discordant moments, if you please; nevertheless, when you are enabled to appreciate its inner meaning this same music becomes an absolutely sympathetic and indispensable factor in the complete interpretation of the drama. It may be said of Salome, indeed, with even more truth than of any of Wagner's works, that it is quite impossible to understand the music if it be heard in excerpts, or in any way apart from the operatic representation.

Photo by Otto Sarony Co.

MME. FREMSTAD AS KUNDRY IN PARSIFAL

"By the way, I notice that the critics are constantly using the term 'cacophony' in referring to Strauss's score. Do tell me what is the literal meaning of that word, for I never heard it till I came to New York this season."

I ventured to inform Mme. Fremstad that the word implied a combination of bad sounds or discords.

"I suppose that is superficially true, at least, of much of the music, and yet," she continued, with marked intensity of feeling, "cacophony, as sublimated by Strauss, becomes an essential and singularly appropriate adjunct to the proper musical presentment of an extraordinary libretto."

"When did you first hear the opera, Mme. Fremstad?" I asked.

"I attended two good performances of Salome last summer in Cologne.

"The title role then was assumed by an Hungarian soprano, whose name I cannot

(Continued on page 332—D)

SALOME DANCING BEFORE HEROD

Scene from the Opera, Salome, as presented at the Metropolitan Opera House

THE Patriot, the first volume of Fogazzaro's so-called trilogy of Italian life, deals with the period between 1849 and 1859, the earlier years of which were embittered for Italian patriots by the Austrian reaction following upon the failure of the great Italian revolutionary movement of 1848. The society which the novelist shows is that of a rural community in which officials faithful to Austrian interests are ever on the watch for signs of disaffection among the patriots. With this tale of patriotic plottings and of war is mingled a love story of an unusual kind, in which an unequally yoked couple grope toward a mutual understanding. In accordance with the example set by the great Manzoni, Fogazzaro makes his tale an epic of local life. He fetches a great crowd upon the scene, and creates characters of bewildering variety, and always with the appearance of knowing intimately the individual and the type to which he belongs. The humor of the story lies mainly in the characters and the situations, and what there is of humorous phrase pretty nearly evaporates in the process of translation. The religious element plays a great part in the story, and the reader sometimes believes the author a pure rationalist, sometimes almost a devotee. In spite of the fact that the author shows an intimate knowledge of human duplicity, the book is the reverse of cynical. Like many translations, and perhaps more especially from the Italian, there is a good deal of what may be called bald if not actually crude in the style. The impression left upon the reader is of an attempt at unnecessary literalism in the translator's work. Both the interest and the pleasure of the reader would have been promoted had he aimed at giving us the essentials of Fogazzaro in thoroughly smooth and idiomatic English.

(The Patriot, Piccolo Mondo Antico. By Antorio Fogazzaro, Author of the Saint. Translated from the Italian by M. Prichard-Agnetti. G. P. Putnam's Sons.)

IT was a daring thing for the author of The Far Horizon to create the proud, pure, keenly intellectual and nobly emotional Dominic Iglesias, and make him a retired bank clerk surrounded by thoroughly commonplace middle class Britons. No one can deny, however, the success with which she has made her Spanish-Briton a living, breathing man. Protestants may quarrel with the strongly "Romanist" bias of the story, but even they will acknowledge the grace and beauty of the religious conception. As a study in contrasts The Far Horizon is a very unusual story. The humble and loyal lifelong friend of Iglesias is a figure unlike almost any middle class Briton put into fiction, and the egotist playwright is a masterly piece of work. As to Peachy Porcher and her "guests," they are done almost with the verve of Dickens, and without his tendency to caricature. Serena, it must be owned, natural as she is of her kind, proves at times a trifle tiresome. It is dangerous to be too true to nature in drawing tedious characters. The same criticism may be not unjustly brought against Sir Able. As to Poppy St. John, she is a bold piece of work requiring, however, an exercise of all the reader's credulity. The thumbnail pictures of London with which the story abounds have a deliciously urban quality; one can almost smell the smoke of the misty mornings. Altogether this must rank among the notable books of the season.

(The Far Horizon. By Lucas Malet (Mrs. Mary St. Leger Harrison). Dodd, Mead and Company.)

THree of the most famous English poets of the past century—Browning, Shelley and Byron—were more closely identified, both in their lives and in their works, with Italy than with England.

Browning said "Italy is my university;" Shelley declared that the inspiration of his greatest poem was due to the vigorous awakening of spring in that divinest climate, and the new life with which it drenches the spirits; but Byron far more than either of the others became Italianized in habits and ideas. He spoke and wrote the language fluently, joined in the political intrigues of the people, was thoroughly conversant with the literature, and so often made Italy the subject of his work that it is scarcely saying too much to declare that it was through Byron that Englishmen first became interested in Italy.

The letters contained in this volume extend from 1817 to 1823, and each of the three parts into which the correspondence is divided is furnished with an introduction telling something of interest about the poet's sojourn successively in Venice, Ravenna and finally Pisa, Leghorn and Genoa. Byron was unquestionably a brilliant and captivating letter writer. Fully two-thirds of the breezy, ironic and piquant epistles in this collection are addressed to the poet's much enduring publisher and factotum, John Murray, and the others to Sir Walter Scott, Thomas Moore, etc. Writing Scott from Pisa in 1822 Byron says: "I never move without them (the Waverley novels); and when I removed from Ravenna to Pisa the other day, and sent on my library before, they were the only books that I kept by me, although I already know them by heart."

Extracts from the more famous poems have been inserted in appropriate places. The book contains over sixty illustrations from photographs including a half-tone reproduction of a portrait in the Accademia di San Luca at Rome, by Vincenzo Camuccini, that has never been reproduced before.

(With Byron In Italy. Being a Selection of the Poems and Letters of Lord Byron. Arranged by Anna Benneson McMahon. Illustrated from Photographs. A. C. McClurg & Co.)

MOns. Brunetière wrote Honoré de Balzac in French expressly for the series to which it belongs, and finished it not long before his recent death. Robert Louis Sanderson, M. A., Assistant Professor of French in Yale University, has put Mons. Brunetière's polished French into very good English. The book is not a biography of Balzac, but a study of the man and his work. It ought to be a singularly enlightening aid to those English-speaking persons who would read intelligently the greatest novelist that has yet written in any language. This characterization of Balzac plainly accords with the opinion that Mons. Brunetière holds of him though nowhere in this carefully thought-out volume is such an opinion expressed in so many words.

Chapter I. of the book reviews the condition and development of the novel up to Balzac. Then comes a chapter on Balzac's apprenticeship to his life-work, in the course of which Mons. Brunetière gives his readers some interesting biographical details of his subject. In the chapter entitled The Human Comedy, we learn the huge plan which Balzac proposed to himself, only part of which he was able to complete. Balzac's really productive life, like Shakespeare's, was restricted to rather less than twenty-five years, a period during which he worked with enormous energy, at times, indeed, with a sort of creative madness. No chapter in the book is more valuable than that in which the author discusses the morality of Balzac's work. He defends this master of fiction from the charge of immorality, and finds him neither more nor less immoral than human life, for Mons. Brunetière conceives Balzac as the very first great novelist to picture life as it is. As to Balzac's influence, Mons. Brunetière finds it almost everywhere in his successors. He plainly places Balzac above Tolstoy, and perhaps in view of the immense field that Balzac covered, so much must be admitted, though hardly anything of Balzac's is greater than one or two of Tolstoy's masterpieces. In fixing Balzac's place in literature Mons. Brunetière speaks of him as a great novelist rather than a great writer. From this opinion one guesses that the critic would rate some great masters on the whole above him. He admits that Balzac was not a great master of style, but holds that his style was what it must have been to promote his prime object of depicting life as it is. Such a book as this study of Balzac appearing at this particular time, renews one's sense of the loss that literature sustains with the death of Brunetière.

(Honoré de Balzac. By Ferdinand Brunetière of the French Academy, author of A Manual of the History of French Literature, French Men of Letters. Edited by Alexander Jessup, Litt. D: J. B. Lippincott Co.)

LITERARY CHAT

A New novel by John Luther Long, to be called The Gulf, will be published this spring. In his latest work Mr. Long has turned from the tragedy of The Way of the Gods to comedy, and from Japan to the America of to-day. Another book of the Macmillans will be a new story by Barbara, who wrote The Garden of a Commuter's Wife.

SMART SPRI

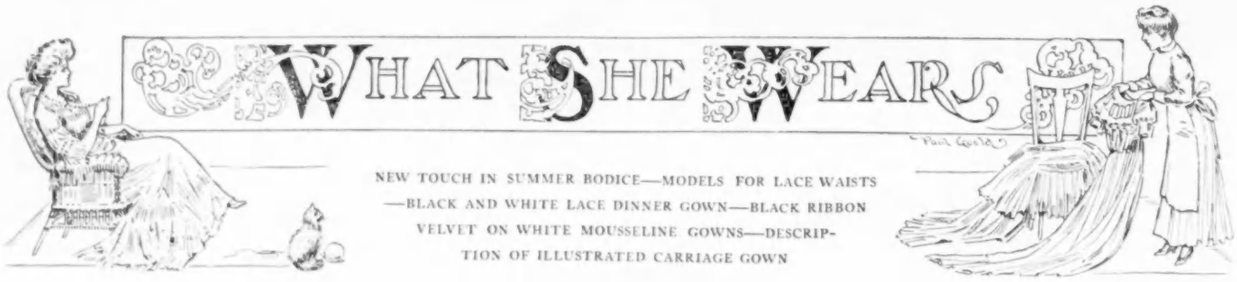
FOR DESCRIPTIONS OF FA

Back views of these sketc

ART SPRING MODELS

IONS OF FASHIONS SEE PAGE 316—A

f these sketches are shown on page 328



NEW TOUCH IN SUMMER BODICE—MODELS FOR LACE WAISTS —BLACK AND WHITE LACE DINNER GOWN—BLACK RIBBON VELVET ON WHITE MOUSSELINE GOWNS—DESCRIPTION OF ILLUSTRATED CARRIAGE GOWN

Such charming spring and summer fabrics are already shown that we have a very strong clue as to coming modes, and the flower hats set our imaginations to immediate activity.

THE SUMMER BODICE FOR 1907

There are also new designs in the ever popular summer bodice—with or without skirts to match. Silk waists of Marquisette are to be worn with ornate skirts of white lace and embroidery. These waists have silk girdles to match—a revival of last year's mode with a few new touches. The waists are embroidered in the same color as the silk, while the design is embroidered by open drawn-work, a circular panel upon each front. The shoulders have a decidedly ornate design that only partly includes the neck line, the shallow V in the back being untouched by it. In the waist back is quite a special design which fits between the shoulders, while the drawn-work below takes on a waved bolero line. In the middle front is a group of eight fine vertical tucks from neck to belt. Upon this tucking the same embroidery is employed from the bust line upwards. The sleeves each consist of a short silk puff, ending in a ruffle of silk, edged with the drawn-work. A second sleeve follows to match in style—that is, one puff and ruffle. This sleeve is of all-over white lace, but has a bottom flounce of lace added, by which is completed the customary length of an elbow sleeve.

A second waist example is of the popular messaline silk in pale pink mauve, and is belted in. The fronts barely meet at the round neck line, and grow further apart as they descend to the belt. A charming white silk galloon with a woven floral design in brilliant colors, is put on as an edge trimming around the neck, its soft pliability in the weaving rendering it possible to shape it perfectly to the curve of the neck lines. The same galloon borders the open fronts down to the belt. Beyond the galloon are a number of Hussar cross-strappings on both fronts, beginning at the neck with the longest straps, and growing visibly short to an inch or so at the waist line. This is a most effective trimming. At the top of each front, a pair of extremely ornate white silk frogs are placed, to give the needed finish. The short top puff in silk, is used on the sleeves. Above each elbow a galloon band defines the fit to the arm, where the silk fulness is greatly diminished by being folded into two outer box-plaits. These plaits are carried below into two short pointed tabs, each ornamented with a jeweled button. The additional white lace sleeve follows below the silk one, and gives that half-sleeve length that prevails so fixedly in our spring and summer fashions. All the new sleeves have this moderation, and fall prettily into the shape of the arm, which is extremely becoming.

SQUARE NECK MODEL FOR LACE WAISTS

Lace waists, as well as the fine mull and batiste embroidered ones, come in a variety of charming models, but none more becoming than the open square-necked style, both back and front, and of so wide a square that it reaches from shoulder to shoulder back and front. Transparent net embroideries, as well as fine laces, or the most exquisitely fine handkerchief embroidery on the fabric, should be used for the square-neck trimming, with softening lines of real Valenciennes lace ruffling on each side. The same trimming, seen upon the neck, should repeat itself upon the front of the bodice in the two vertical lines entering the belt, but without lace edgings on the sides, the waist material being laid in plaits. The sleeves have the usual fulness at the top, but just above the elbow, begins a vertical line of shirring, that draws the superfluous fabric into shape, permitting a free use of the scissors to cut away what is not required. In this way the arm is well defined, and a fan-like short ruffle is added, on the edge of which is seen a lace flounce, which covers the elbow in the prettiest way imaginable.

Skirts that harmonize abound this year, so that demi-toilettes of this sort have become greatly simplified by the purchase of the so-called box-skirt.

LINEN GOWNS—EVENING COMBINATION BLACK AND WHITE LACE

Dinner gowns of black and white lace combinations are among some of the most charming, especially when the laces used are both real. Black dotted Chantilly net never fails to look its best over a white mousseline drop-skirt and an underslip of white liberty. Such was the foundation of a very smart creation, worn at a much-talked of dinner recently. The long skirt had upon the bottom a beautiful flounce of black Chantilly, tapering towards the front, and only starting in front from the sides of a narrow white lace panel, which represented cross-rows of white Brussels lace flouncings, carried to the waist-line. In the alternate rows of flounces upon the skirt, four were of black lace, three of white, the beauty of which, together with the fine quality of the laces, evolved admiration even among those surfeited with lace treasures of this sort. A bodice of draped net gave a slenderness to the graceful figure lines, while a bertha of black lace, showing a fall of white lace below it, aided by white tulle folded into a corsage drapery, that framed in shoulders worthy of Sir Joshua's best inspiration, completed an evening costume of incomparable charm. There were also white tulle elbow sleeves, caught up into elbow drapery of the utmost grace, the jewel that held this delicate illusion being two bow-knots of diamonds. A parure of black and white pearls, inset with diamonds, consisted of a necklace, its pendant, with a corsage ornament of glorious white pearls alone, set with diamonds worthy of them.

BLACK RIBBON VELVET AS TRIMMING

One finds lovely black velvet ribbon effects enter into the trimmings of white messaline gowns, wrought by hand with black chenille, or black floss hand-embroidery, intermixed with seed pearl designs. Black tulle bretelles, ending in long sashes, and having the ends embroidered to match, give a novel touch. An odd wearing of such a tulle accessory, is to have the wide scarf cut in two; then start each end from a large jet buckle upon the shoulders, cross the two scarfs over the bust, and let them pass twice round the waist, and fall low upon the skirt in the back.

THE ILLUSTRATION

In the graceful princess lines of a spring carriage gown, seen in the illustration, the reader finds there the smart effect of a fashionable square-neck opening, stretching across the bust, and very happily, where the figure is so full, and the shoulders are so wide. It is over-lined by the same trimming into a V-point, falling below the waist-line in front. This gown is of a silk, extremely soft and pliable, and seemingly at a short distance, has a gray shade, but in reality is a black and white combination, the hair-line stripe of white being joined to another of gray, upon a black ground, but the white, gray and black repeats so closely, as to appear of one and inseparable color. The bands of trimming are of black satin, each hand-piped on the edge with a line of gray and a line of white taffeta. The short sleeves are extremely simple, and finished where the fulness is drawn in with double bows of the same trimming bands, but somewhat narrower, however. Both the high guimpe and the close-fitting arm sleeves, are of white mousseline, embroidered in black and white silk in the open English style. Both the parasol and the hat are black, the former of white silk with English open embroidery done in black silk and extremely effective. Black and white tulle, one over the other in part, forms the crown scarfing of this mushroom-brimmed hat of black chip. It is trimmed with black and white plumes in profusion.

NOTES FROM PARIS

A recent letter from a friend at Paris gives one a glimpse of two charming toilettes. She says: "The other night Rejane created a sensation by appearing at a reception in a gown of ivory cloth absolutely untrimmed. It was en princesse, moule to the form, ungathered, and even the decolletage was unrelieved save for the string of pearls round the throat. A large

jetted black gauze shawl, black gloves, and a gray hat smothered with black marabout, completed a toilet that was a marvel of cut and fit.

Almost equally simple and equally distinguished was a gown worn at the opera by another actresss who is responsible for many of our fashions. It was of exquisite silver gauze into which dull blue cornflowers were woven, and the sleeves, hanging Japanese fashion, were edged, as were the square neck and the hem, with blue liberty. On the head a silver ribbon which sat like a crown on the dark hair, and ended behind each ear with a blue exotic flower. This gown too was princesse, which reminds me that all the new lingerie shows the cache corset and jupon in one piece in loveliest combinations of crepe de chine, lace, linen and silk. For the women in the movement ne se juponnent presque plus.

SEE "WHAT SHE WEARS"

BLACK AND GOLD JEWELRY

There are elderly women who no longer wear anything but black velvets, silks and satins, crepe de chines and grenadines. For them the newest jewelry is of gold enameled in black, but showing the merest edge hint of the gold, and treated to the finest of golden wire traceries and veinings. This is the refinement of taste, and the delicate workmanship which will appeal at once to women who have cultivated ideas of unostentatious personal ornament.

GLIMPSES

How—

Many are they who are posted upon the latest manner of using the family coat of arms in their correspondence? Fashionable women are the ones who in their tireless energy hunt for novelties and invent them. The fairest of these holds her prestige by sealing her letters and notes, not once, but twice. Once does she place her seal in the upper left corner of letter or note paper, as it may happen. For the second time, she chooses the flap of the envelope. In wax, one may select dull silver and chalk white, both are in high favor. Pale gray and gray-blue are favorites to order with paper of the same hue. This sealing process is to be precisely done. The way to arrive at that precision is to practice until perfect on scraps of paper. It cannot be done in a hurry or in a flurry. Very leisurely and calmly must one set about it if they expect to infuse any style into their work, and style is the object of it all.

Do not—

Forget that desk-fittings in silver have been put rather aside for those of brass, verde-antique and copper. The last named is, of course, too severe for any room but the library. But where room treatment is in pale colors the same objection stands for brass and for antique green metals. Brass furnishings are now particularly ornate, and specially well wrought and uncommonly numerous are the fittings. With Flemish, Dutch, and English mahogany furniture the studied glow and harmony is complete.

At the opera—

You will find some heads that in the back look like a great plaque, made so enormous because of the under-form used to build up the huge pompadour. All hair now glistens like metal. There are many small clusters of hair poufs in the centre of these plaques. In front the face is over-framed by this huge hair circle. The exaggeration is startling, and if the woman is small the effect is crushing. There is, on the other hand, the more pleasing style of an irregular roll front, in moderation.

PARIS

(From Our Own Correspondent)

DEADLY UNIFORMITY OF MODE DESTROYS PICTURESQUENESS—AMERICAN WOMEN FAIL TO MAKE THE MOST OF THEIR INDIVIDUAL POINTS—WHY CONTINUE THE TRIG STREET COSTUME FOR HOME WEAR?—AMERICAN WOMEN SHOW A TENDENCY TO DEVELOP THE SELF-CONSCIOUSNESS CHARACTERISTIC OF MEN—UTILITY GIVEN TOO GREAT LEEWAY IN THE DRESS OF AMERICAN WOMEN

WHat is more abominable than these arm-gloves which, since the vogue of the short sleeve, have found favor in many women's eyes. It is a purely American innovation, and illustrates only too well the chief fault with American dress. In a country where public opinion insists that every woman—whatever her income, her station, her individual taste, her type—dress like every other, and where there is always a fashion that is slavishly followed in one mad burst of popularity, there is sure to be endless examples of just such pieces of pretence as this kid arm-length. Every virtue its wearers may claim for it only accents its pretentiousness. If one cannot afford to buy long gloves by the dozen or half dozen, then why cut off at the elbow the whole season's wardrobe, gowns, blouses, jackets and shirt-waists? Is it being well dressed to wear things that have neither sense nor beauty, and what can be more bungling about a well turned wrist than this slip-shod affair? Elbow sleeves are still very much the fashion in Paris, but I go to no assembly of elegant women, morning, afternoon or evening, but I see quite as many long sleeves as short, and very wonderful long sleeves, smartly mannish and cuffed and laced like a cavalier's, or tightly wrinkled from elbow to ring-laden fingers, or perhaps, swinging in long winglike draperies that are of no particular epoch. I think in Europe the mode is less passionately worshipped, but more tenderly cherished,—she is neither embraced nor abandoned so unreasonably.

Along with this devotion to a fixed style is not the æsthetical side of dress in America in danger of being supplanted by the utilitarian, a condition arising naturally enough, from the active place women are taking in business, arts and sciences; but at our present point of wealth and culture this tendency is becoming inconsistent. Prevalent enough chez nous is the feeling that beauty in a man is a thing to be deplored, and anything like an acknowledged love of color, perfume, texture, ornament, expressed in his personal attire, is little short of shameful. Few American men will submit to having their portraits painted until they are ready to fall into their graves, so fearful are they that the charge of personal vanity be brought to their door. But one can see symptoms of this same type of self-consciousness in American women. They are spending more on their clothes than any other women in any country or at any time, but the lavishness of the money is matched by the paucity of ideas, by the almost Puritan reserve in feeling; all that she has of sentiment being carefully eliminated from her outer self, which is her clothing. To be sartorially expressive is to be set down at once as "strange," "affected," and the coquettish woman, the timid, willowy woman, the brilliant, icy woman, the pathetic, enquiring woman, the impulsive, passionate woman, if she would pass as "well-bred," must be done up in the same fashionable swaddling clothes, despite the physiological fact that character limns itself unreservedly on every line of the body. There is no place for temperament in the American wardrobe, which is a masque, a facade, that does its best to eradicate all the real differences that exist between individuals. Will not this uniformity prove a detriment to a picturesque, colorful, passionate life? We see in homes, where architecture and its sister arts have collaborated to make the house beautiful, rich interiors that may be peopled in fancy, as we gaze on the eastern rugs and the moyenage tapestries, and the Japanese bronzes and the Greek vases, with feminine beings harmonizing in form and color and movement with these luxurious and suggestive surroundings; while its real mistress, a finished product of the most expensive and skilful workpeople among dressmakers, coiffeurs, and bootmakers, seems rather a creature of the outside world of hurry and strife and eager endeavor and fierce accomplishment. The trigness and shortness and serviceableness of her daytime garb is excellent for windy streets and crowded shops and promiscuous public places, but why not cast aside this practical armor in the sanctuary of the home, as the Oriental leaves his shoes at the temple door? It is admitted that clothes have an effect on the temperament, on the physique, and the mere matter of a long or a short skirt changes the gait, as well as almost every movement of the body. The free swing of a pedestrian, unimpeded by draperies, tramping across a moor, or rounding the corner of a Broadway skyscraper, body squared and limbs stiffened and feet planted firmly in the wind, is fine and fitting; but surely in interiors so cosmopolitan, so universal as are those of well-to-do American homes, where the poetry and beauty of the world's whole past is appropriated as our own, why not be consistent and be a little less modern, a little less commercial in our garb?

I was especially impressed with the independence as regards dress among Parisiennes recently during a reception at one of the most beautiful palaces in Paris, the home of a great European embassy. The Duchess de Noailles was there, poetess and femme du monde, bearing one of the oldest names in France and having the long eyes of the Orient from her Roumanian blood. She was wearing her purple-black hair in heavy straight coils and flat braids, the almost barbaric, coronet-like effect of which was intensified by black steel and ruby stars pressed down about her head like a crown of thorns, and defining its shape as a Greek might have done. Her slim, supple figure, gliding, undulating, serpentine, was draped in steel gray satin, its breadths encumbered her feet and wrinkled in changing, clinging folds about a long uncorsetted waist, a thing as strange and lovely as one of her own poems. At her feet a band of black fox fur hemmed the robe, and a huge black chiffon shawl was draped like a toga all about, gathered close by one ungloved hand. Across the bust of the gown a huge ornament in black steel and rubies, a breastplate, gave the proper note of color.

Mme. Severine, with strongly marked, dark eyebrows and large fine strong mouth, wears her hair powdered, combed in a short curly bang on the forehead, parted and tied in a little bunch of short curls at the back of her neck with a black ribbon, like her eighteenth century ancestors, the effect of which is increased by the bocade dress and the Mechlin fichu. Mme. Myrian Harry, whose La Conquete de Jerusalem took the Prix Vie Hereuse three years ago, is piquant, seduissante, coquettishly hampered by trailing velvet robes and rustling petticoats, making a silhouette as coquettish as Paris can turn out. And equally distinctive types are to be met with at every turn, lending a wonderful vitality to a smart Parisienne gathering.

Aube de Siècle.

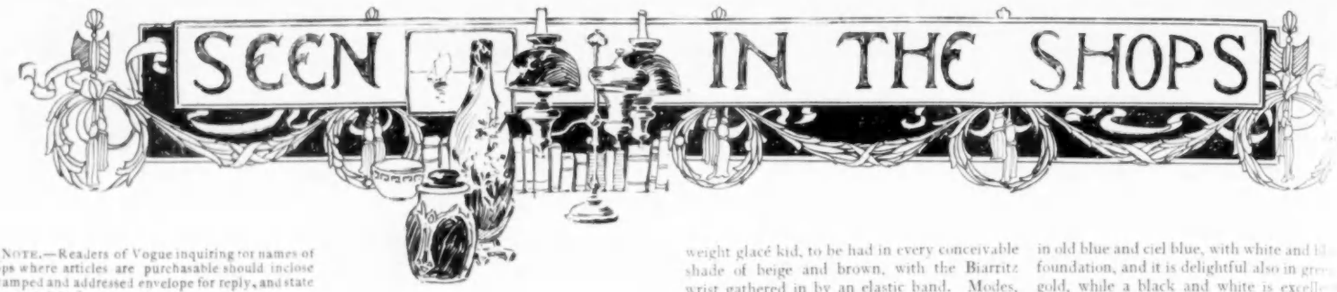
Paris, February, 1907.

BACK VIEWS OF GOWNS SHOWN ON PAGES 324 AND 325

FASHIONABLE SPRING MILLINERY

FROM AHRENS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 316—A



[NOTE.—Readers of Vogue inquiring for names of shops where articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

EAgerly does one look over the muslin gowns of the dawning season to see which points in them are innovations and which, because of peculiar fitness, have survived from earlier seasons. One is surprised this spring to see how few changes there are, for, with one or two exceptions, there is little change from the style of gown of six months ago. This is accounted for largely by the fact that the radical step taken by fashion of late has been toward the empire, a style which above all others demands a lining, for it is a ticklish and uncertain matter to adjust the short waist without numerous tackings to insure the right hang of the fullness immediately below. Thus the summer gown without a foundation continues to appear on princess lines, or rather in a one-piece effect, that may be cut by a belt, or not, as one wish. Elaborateness of detail and trimming continues, skirts showing invariably horizontal lines of decoration which, if the model be paneled lengthwise, are accomplished by supplementary ruffles or flounces of one kind or another. Wide tucks are more than ever popular on skirts, and are seen on the latest importations. It is noticed that there is a much greater showing of color than last year, when white held undisputed sway, and self-color embroideries are decidedly in vogue. Elbow sleeves are the rule, and nearly every frock fastens in the back.

WHITE LINEN WITH ENORMOUS EYELETS

These great openings, arranged as the complement of a fine running vine on the five panels of the gown shown in the first sketch, are unique and smart. One panel is brought midway up the front of the waist, and there are two at the sides and two at the back. Those on the skirt are rounded on the ends, and flanked by lace-edged ruffles. The intervals between are filled with crosswise curved insertions of German Valenciennes, with an edge fulled on. The belt is formed of two entredeux. The yoke is intricate—of ladder stitchings and lace. Across the bust run ruffles, a treatment which renders the gown an excellent one for over-slim figures. The balloon puffed sleeve shows tucks just below the shoulder seam, and gathers into a tight elbow cuff. Price, $60.

PINK LINEN JUMPER MODEL

There is so great a demand for new jumper models that we have chosen a good one for the second drawing, although it was the original intention to devote this paper entirely to the diaphanous toilets. The blouse is loose and well hung, graceful across the bust, and flat and smooth at the shoulders. The very wide sleeve is on the mandarin order, but starts, however, from a regulation armhole, the majority of mandarin sleeves, on the contrary, continuing without a break from the shoulders. The upper portion is tucked across. Mercerized floss in matching pink, is embroidered so deftly into the Grecian key motif that it is scarcely distinguishable from the finest handwork. The design appears on the skirt alternately with the series of box plaits which are stitched to below the knees, and directly under the V arrangement of embroidery there are inverted plaits that give great fullness to the lower skirt, while the upper portion is very tight-fitting. A little guimpe of Valenciennes and lawn, with puffed sleeves, completes the costume, which is one of the most successful that has so far been brought out. Price, $30.

THE BLUE MULL GOWN

that is reproduced in the third illustration will appeal to every woman. The shade is light, but not faint, and the self-color embroidery adds to the handsome one tone effect, lightened only at yoke and cuff by touches of white imitation Irish lace. A few heavy round medallions are disposed at the bust line. The pattern of the embroidery is partly open, partly blind, the bow-knots in eyelet work, clustering about oval groups of solid polka dots. Wide bands of this are separated on the skirt by two inch tucks, giving the appearance of detached flounces. One width of embroidery extends around the body of the waist, with double tucks above. The cuff of the sleeve is particularly pretty. Edges of the embroidery are arranged in sections, so that a tiny scallop separates each from the other, and beneath this is gathered a tiny frill of Valenciennes, which continues also around the lower border. The belt of this frock is of the plain blue, and may be worn as is, or with a silk or satin or leather girdle. The ensemble is attractively girlish and simple, and yet replete with style. In cut it is irreproachable, and the workmanship is vouched for by a leading house. The price asked for it is $50.

ELBOW GLOVES IN TAN GLACE AND CHAMOIS

Cloth suits, linen suits and jumper models are almost without exception made with sleeves stopping a good bit short of the wrist, many a three-quarter length, some just to the elbow, although this latter sleeve is generally voted as more appropriate in afternoon and house gowns than in frocks intended for street wear. The scarcity of skins brought on by this demand for long gloves has advanced their price somewhat, yet not so much as was at one time threatened, and the new spring stock shows a complete offering at reasonable figures. Chamois promises to be smarter than ever, both in natural color and white, and as everyone who has worn it knows, there is no glove so comfortable in warm weather. A sixteen-button length sells for $2.25. The same price is asked for light weight glacé kid, to be had in every conceivable shade of beige and brown, with the Biarritz wrist gathered in by an elastic band. Modes, wood colors, sand, tan and dead leaf are a few of the varying tints to be had now that the new supply is on hand. It is really a wise precaution to put in a good supply of these gloves, while one may, for there is no predicting when the manufacturers' supply of skins will run low again, as it has happened during the past months.

NEW METALLIC VESTINGS AND BELTINGS

The importations along this line are by no means all on view, but the vanguard makes a most attractive showing, and indicates what delicate and fanciful things we may expect from later arrivals. The bayadere stripings, from edge to edge, rather than lengthwise, are the order of the day, and largely influence the disposition of design. Panels of gilt in relief are in one example arranged on a heavy white grosgrain ribbon, extending not quite to the edge, brocaded in Nattier blue and pink flowers, with a dotting of black strewn about. The background shows a scattering of single blossoms in color. A cord of gilt thread forms a substantial border. This ribbon, between two and three inches wide, is admirable for a girdle or for use as vest trimming or decorations of various kinds against rich materials. It costs $2.25 the yard. An inch-wide fancy silk braid is another attractive novelty. It is loose woven, with pink, blue, and white, so meshed together as to be indistinguishable, except when looked at closely. On this, in Grecian key pattern, runs an embroidery of steel beads. The price of this is 75 cents a yard; the width one inch.

It is impossible to give more than a bare suggestion of these very fascinating ribbons, legion in color and design, but I cannot leave the subject without at least mentioning a three-inch banding in a pyramidal pattern, shown in various blendings of color. This is of such decided character and style that one would be sorry to miss the chance of its purchase. The geometrical design is carried out charmingly in old blue and ciel blue, with white and black as foundation, and it is delightful also in green and gold, while a black and white is excellent for half mourning wear.

SPANGLED STOCKINGS

although on sale for the past month or two, have missed notice in this column, an omission which their beauty reproaches. These can be had in simple or elaborate pattern, as one's taste or purse allow, and in either gold or silver paillettes. These are sewn by hand, and every care is taken in their making to insure good wear. A lovely snow drop design on white is procurable at $6.95. Only the ordinary tints, such as pink and blue, are offered in this style besides the standard black and white. Six dollars is the lowest price at which the spangled stockings come, and one must pay upwards into the twenties and thirties for very gorgeous ones.

BROWN SILK STOCKINGS FOR SUMMER

The knell of the openwork stocking has been sounded by the exclusive, and it is the exception when the modish woman chooses this style, preferring rather hand embroidery a decoration. These are to be had in rich quality, from $3.50 upwards. In plain weave, anywhere from bronze to cream, there is an excellent assortment of hosiery at $2.50 the pair.

Shot silk is very popular with both men and women, and in its various blendings decidedly attractive. Two-shaded greens or two mauves make a lovely stocking, while black and white cannot fail in point of taste. This ultra-smart article costs $5 the pair for women's stockings, and $4 the pair for socks.

INEXPENSIVE NAINSOOK CORSET COVER

Sheer, very fine material is used for this garment, which is sewn entirely by hand, and embroidered in scallops and eyelets around the neck. It is daintiness itself, and its simplicity an added attraction.

RECEPTION AND EVENING TOILETS

FOR DESCRIPTIONS OF FASHIONS SEE PAGE 316—A

WET WEATHER CLOTHES—RAIN COATS—HATS, BOOTS, OVERSHOES AND UMBRELLAS

With chill winds blowing and snow in piles upon the streets I may well defer future considerations of spring styles and devote an article to the seasonable, if less interesting subject of wet weather dress. How to look smart in a rain storm it must be admitted is a theme which does not offer great possibilites, but even though the qualifications are of a practical rather than an artistic kind, as said in speaking of stormy weather attire in a previous issue, there are certain things which by reason of their suitability are so much better form than others as to have a character of their own, and almost to constitute a type of correctness. The fair weather coat, by which is meant that of ordinary or usual material—whether of one style or another—is not enough, and to make it do service on rainy days, by turning up its collar and giving it the protection of an umbrella is not only somewhat poor form but bad economy. The appearance of not caring how wet it is is the appearance one should have, and this can not be had when one's clothes are such that one is always on the lookout for some sheltering eave to walk under, or for some spot a little dryer than the rest of the pavement to step on, but only by wearing a hat, coat and boots that one doesn't mind in the least getting wet, or, in other words, a hat, coat and boots designed and reserved for just such use.

RAIN COAT

STORM COATS

Rubber woven fabrics have many disadvantages as compared to the water-proofed cloths and are now little worn, yet the rubber rain coats, or mackintoshes as they were called in the years of their greatest vogue, along through the eighteen nineties, were in looks at least, if not in comfort, exceedingly good, and for out and out stormy days I am even now not inclined to advise against them. The fact that they are not much used counts for nothing, for the less one appears like everyone else the more likely one is to appear smart, and there is no doubt that the double-breasted coats, loose and roomy, hanging clear down to the ankles and fastening with large bone buttons, were, if I may use the word, exceedingly "fit." A good deal is now made of the argument that the water proofed cloth coats are as suitable for fair weather as for rain, and this is of course an advantage which the rubber fabrics never had, and yet it was the very look of suitability for rain that gave the latter the effect of being distinct rain coats—of making one look, as said above, as if one were dressed for it and didn't care how hard it might rain.

SOFT FELT HAT

THE CORRECT CUT FOR A RAIN COAT

On the other hand it may be said that this look (for as may be inferred I deem it an advantage that a rain coat should look like a rain coat, not as if it were not intended to be such) is not entirely dependent upon fabric, but a good deal upon cut, so that it can be had almost as one of water proofed fabrics as of the older fashioned rubber, which is stiffer, much less open to ventilation, and generally less healthy and comfortable. And first of all a distinct rain coat should be long—long enough to reach well down to the ankles and protect the legs. The forty-six and forty-eight inch rain coats of the ready-made clothing shops lack in serviceability as well as in character. Next, the distinct rain coats should be loose and full. The Paddock and other waist line models—even the semi-shaped back Chesterfield styles—are not good ones. And last a rain coat should be finished as a rough weather garment, not as one for dress wear. There should not, for example, be a velvet collar; the seams are better strapped, welt or double-stitched; there should be a fairly wide collar with tab, and pockets should be either set vertically or covered with deep flaps, like the garment illustrated, which is a good simple model of dark brown water-proofed fabric, about fifty-two inches in length, but which, were I ordering it, I should have made at least two inches longer. The Raglan shoulder effect has now been so long out of general fashion that it is quite safe to have it, if one cares to, and as it was originally designed as a country, rather than a town or dress garment it is an excellent cut for a stormy day coat. Of light tan covert cloth or dark red and brown, or overplaid material, thoroughly water-proofed, of course, it looks well with strapped or welt seams running from under the collar clear to the bottom, and the back should be very full—even hanging in folds. The vertically set pocket is much less used than formerly, but is to be recommended for a rain coat because the slit in its lining permits one to get at the pockets of the trousers or jacket, without unbuttoning the coat—a great convenience on cold, windy days.

A SUITABLE MODEL DESCRIBED

Only a short time ago I saw a style of rain coat that seemed to me rather a good model for ordinary wear and especially so for traveling—the material a soft woolen cloth of a light brown shade; the back made with a wide inverted V-shaped plait, with its apex under the collar and caught together at the waist with a belt which buttoned on either side, so that when unbuttoned the fullness of the plait was let out and allowed the skirts to be drawn to the front so as to comfortably cover the knees and legs. Pockets, though not vertical, were covered by large flaps, buttoning down, and besides that on the collar there were small tabs and buttons on the sleeves.

ARCTIC

SOFT HATS

It is somewhat difficult to define the status of the soft hat, for while it would seem perfectly permissible on rainy days in town, the fact remains that it is very little worn by well-dressed men, who almost without exception stick to the derby, I should say, perhaps, that by town I am referring to New York. In some of the larger cities and in most of the smaller ones this is not so generally the case. However, all the leading hatters show a large variety of [illegible] in black, brown and grays, one of which, [illegible] circularly dented crown and slightly cu[illegible] brim, is illustrated herewith, and the m[illegible] may as well be left to the ideas of the indivi[illegible]

SMART UMBRELLA HANDLES

BOOTS, UMBRELLAS, ETC.

Nor is there much to be said on the s[illegible] of boots, overshoes and umbrellas, which [illegible] up about all there remains to be mentio[illegible] rainy weather attire. From the point o[illegible] pearance, as well, to a certain extent, o[illegible] heavy-soled, substantial boots of black [illegible] leather, are best, but low rubbers, and for [illegible] bad days high or medium light arctics, o[illegible] one of the various styles is shown by the illu[illegible] tion, will never be given up, nor will umbre[illegible] ever entirely go out of use among men. T[illegible] are many now who dislike to wear the on[illegible] or carry the other, but both, no matter how [illegible] the equipment otherwise, are necessari[illegible] the wet weather wardrobe. One must have them for formal afternoon and evening dress at least. A few designs of umbrella handles may be seen in the last drawing—the woods cedar, Calcutta bamboo, cherry and ash. It can hardly be said that any one style is pre-eminently in vogue, but woods with but little, if any metal ornamentation are really better for a man than a handle of ivory, bone or other material.

How

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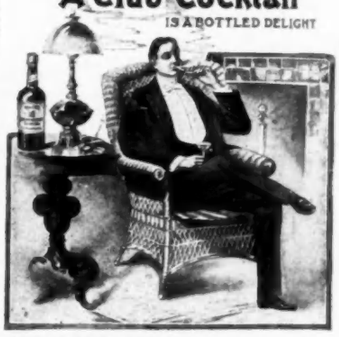
A Club Cocktail
IS A BOTTLED DELIGHT



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AS SEEN BY HIM

NOISE AN AMERICAN CHARACTERISTIC—CRITICISM BY A LONDON CHEF—PEN PICTURE OF FLORIDA HOTEL LIFE—LACKING IN PICTURESQUENESS—CROWDS REALLY BORED—LOST CAPACITY FOR ENJOYMENT

IN these modern days, we enjoy many seasons. I believe in other times, when our parents were young, they were content to remain in town until the latter part of June, or until after what was then known as the Glorious Fourth. The summer would be passed at Saratoga, in a crowded hotel, or at some seaside place, or in the mountains; or else there would be a voyage to Europe, and religiously the return to town was made in early autumn. Now New Yorkers give two months, at most, to their residential city, and for the other ten they are coming and going, like nomads, pitching their tents all over the world. With Lent, the short fashionable season has ended, although there will be dinners and luncheons, and bridge and charity entertainments, and all kinds of pleasant happenings for those who are fond of society. But with that dreadful February thaw, we long for the spring, and not having it, we go forth gladly to meet it. Consequently, one finds the north and the west in the south or on the Riviera, or in southern Italy, or in Egypt.

For my part, I have taken a run for a few days, to a fashionable resort in Florida. I am one of a house party, and I am being entertained instead of acting the part of the host. We are here in a great hotel on a sandbar by the sea. It is only New York transplanted, with a touch of the Middle West. I should enjoy myself more if we could only get rid of the noise, but that seems to be an American characteristic. It is our atmosphere, and we cannot do without it, and we take it with us wherever we go. One of the staff of a famous London hotel has recently visited New York, and he has been interviewed in British fashion on his return to his home. He speaks of the noise, the clash of the riotous music, the din of voices, and even the tread of waiters, which are characteristic of New York restaurants. Quiet is found only at the clubs—he was allowed to look into them—and in this statement he is quite correct; but even then the quiet is only comparative. He has said that the ideal service must be conducted with an English manager and a French headwaiter.

But he has seen, in the interval of ten years since he last visited New York, a revolution in eating and drinking. And I have been observing this, and have been commenting upon it. Percy White says cleverly that the Simple Life is that which we recommend to our friends, but do not ourselves practice, and there is more than a pinch of truth in this. But how changed are the bills of fare and the manner of eating, and the wines and the made dishes. Here at this great hotel, there is a survival of the old style, but it is much modified. Can you not remember going into a restaurant or an hotel dining room and being utterly confused at the vast array of plats which were set forth on the menu?

The American plan was barbarous in the extreme, but even the European or à la carte bill of fare presented a mass of eatables. You were supposed to have oysters, and soup, and fish, and an entrée or so, and roast, and that dreadful sorbet and game and salad and sweets and ices and fruits. The bill of fare even at the best restaurants in the Wall Street district contained about forty or more varieties of things to eat, and it was supposed to be good form to devour turtles' fins and terrapin, and canvasback duck washed down with claret and champagne each day for luncheon, and to repeat the "dose" when you dined later. People care little for these delicacies nowadays. Perhaps because they are refrigerated, or because most of them have a flabby and flat taste. Men drink little champagne, or in fact anything else. Cocktails are bad form. You should have some good wine of an excellent vintage, and you should be renommé for some special line. You must be original without being erratic. You must be known for certain dishes and certain brands of wines. The rarer and more costly wines are coming into fashion, and the champagnes must be of this or that vintage. In fact, the simpler your fare, the more expensive and costly. And you know that it is these things which at times are almost worth their weight in gold. And yet, with it all, we must deprecate our luxuries. It is still the vogue to sneer at our belongings, to make fun of ourselves, and to speak slightingly of all that we possess. But it is a very dangerous experiment, this modern practice. The wealthy can do it, as they are secure, but it is not well to copy the fad. People are too apt to take you at your own valuation, and if you say that your coat is shabby, or that your house is only a shanty, they will be apt to believe you. They have not the time to investigate. The wealthy stand on their own pedestal. You cannot afford to build your house on the sand of misrepresentation. And yet it is a temptation.

And all this little attempt at philosophy of a mild sort has been brought out by a visit to this beach in southern Florida. I am seated on the wide piazza, in a wicker chair, and before me is a procesison of human butterflies. Beyond there is the surf of the blue Atlantic, already tinted with the darker, warmer currents of the tropics. A band is playing, and women and men are running about or resting, or are being wheeled around in chairs, really bored, but ostensibly happy. In numerous little salons women are everlastingly playing bridge; and at night when the moon shines upon the waters beyond, and above the clash of the band, strong in drum and cymbals, braying, blatant music, the hum of many voices, the rushing to and fro of waiters and attendants, can be heard the drone of croupiers voices chanting the litany of the gamble, at the so-called club on the beach, where roulette is played.

Foreigners wonder why we care for it, and they come to scoff and they stay to be fascinated. It is our last rally before the summer. We will return north and west, and then after a few more weeks of snow and wintry weather, we will debate where we are to pass the summer. And already I can hear the song of the nightingale and the murmur of fountains, and I fancy that it is early spring in Rome, and that the orange trees and oleanders will soon be in bloom, and am listening to the chorus of merry roysterers who are parading the streets, and now and then bursting into song as they return to their homes; or to the thrum of a guitar or mandolin accompanying some romantic lover who is out serenading his flame of this springtide. Here we have only mock cakewalks and ragtime, mingled with the insistent drone of the Hungarian band or the blare of brass.

But each of us is a millionaire, and we are spending so many dollars a moment, and we are on parade. And perhaps one should not criticise. We are gregarious. We flock, and we admire each others' plumage, and after all each one to "son gout." These are substantial pleasures, and Rome is damp, and sometimes without even comforts and modern conveniences but certainly so far it has been more or less exempt from cakewalks and special cars, and private trains.

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VOGUE PATTERN DEPARTMENT

VOGUE'S COUPON PATTERN

NUMBER 419 PUBLISHED 28 FEBRUARY, 1907

VOgue publishes one coupon pattern a week. The Vogue Weekly Coupon Patterns are sold at the uniform price of fifty cents each if accompanied with a coupon cut from any number of Vogue.

NOTE—These Coupon Patterns, unless otherwise stated under illustration, are 36 bust, 24 waist, 41 hips, 42 length.

OTHER PATTERNS

ILLUSTRATED IN THIS DEPARTMENT

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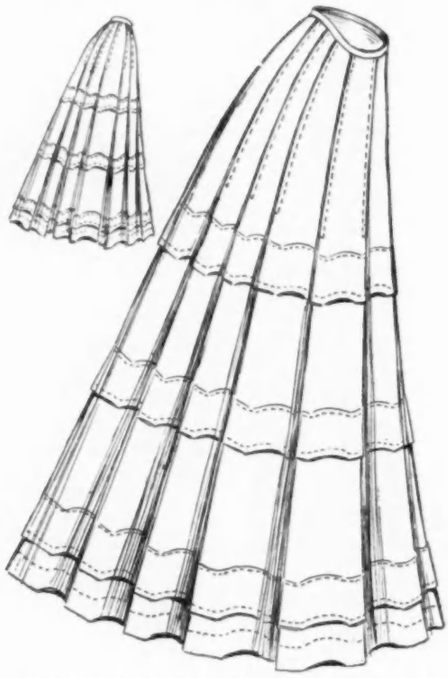
***

Flat patterns are those that have the various parts of the design stamped, traced and folded, ready for cutting.

A pinned pattern is half of a gown made in paper. It is the flat pattern pinned together, and in some instances tacked with thread, to show exactly how the garment is to be put together. And this pinned pattern can be taken apart and used for cutting, or a flat duplicate may be ordered.

WORKING DIRECTIONS FOR NO. 419

THe seven-gored, plaited skirt which is the coupon pattern for the current issue, is one of the new plaited models. Plaits are seen in many of the skirts for summer wear, and especially in shirt waist suits. The pattern consists of seven parts—half front box plait, two side gores, back gore, and three straps; the shaped straps are cut crosswise of the material. If they are cut on the bias, they will also be effective. In making this skirt the gores are first joined, after which the straps are sewn on; then the plaits are laid. Attention is called to the laying of these plaits between the hip and waistline. A mistake often made is in basting plaits at this point perfectly flat, thereby making the waist measure much larger than originally intended. The spring from waist to hip line should be carefully observed, and the plaits laid according to the tracings on the pattern. The best way to manage this is to hold that portion of the skirt over the knee when basting the plaits in place; the rest of the plaits are best adjusted on the flat top of a table. The back of skirt is finished in an inverted plait; the bottom has a two-and-a-half inch hem. While the model shows three straps at an equal distance apart, they can, if desired, be changed and placed closer together, or they may be omitted altogether. The stitching of the plaits is done in tuck effect about twelve inches down from the waist line; the same tuck effect is carried out in the sewing on of the straps. It will also be noticed that the space between the gores is a trifle broader than that between the plaits. Any soft-finished summer material is suitable for this model. Ten yards of 36-inch goods are required.



VOGUE'S COUPON PATTERN NO. 419. SEVEN GORED SKIRT

For description, see this page. Cut paper pattern No. 419 sent on receipt of coupon with remittance of fifty cents

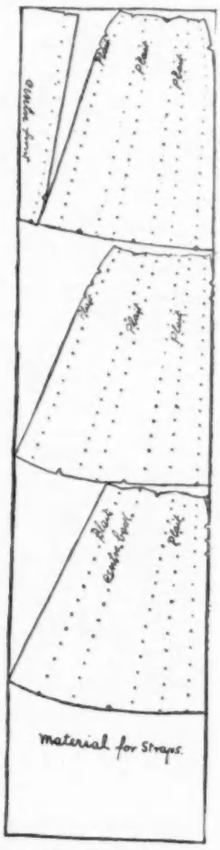
The next pattern will be No. 420. Child's Dress, 8 year size.

WHISPERS

TO THE GIRL WITH NOTHING A YEAR

THe trotting skirt, as a matter of course, is in ankle length, and side plaited; the guimpes are many, but the favored kinds are, batiste and handkerchief linen either finely tucked between hand-drawn stripes or else prettily embroidered in some light dainty design of convent handwork.

It is time to consider the choice of a silk dress of some kind, that can be worn for the first warm days of spring and later on for traveling or shopping. A costume of this description is necessary to every woman, and as silk sheds the dust, it is more desirable than any of the light weight woolen, or silk and wool fabrics, and besides is practically without weight. For a gown that will receive as hard wear as this one must, an inexpensive silk will do as well as a costly one for after the season is over it is well to be able to cast it away; as the wear and tear of six months impairs any fabric seriously, and this one frock should be new at the beginning of each year. There are three kinds of silk that make up well, look smart and give great satisfaction—India silk, Shantung pongee, which is in almost every shade (and can be bought for fifty-five cents per yard in a twenty-seven-inch width) and the wiry, natural color pongee which can go to the tub like a linen frock and come out spick and span. While the kilted skirts are perhaps the prettiest, a shower, or even a damp day, robs them of their perfection, and it means an untiring energy to keep the plaits nicely pressed and often there are not the facilities at hand. A more simple skirt, therefore, can be taken and an attractive model is that of three attached flounces, the top one tucked to yoke depth and again stitched down on tuck edges, and the two lower flounces slightly full. A bias fold stitched down at each flounce top, and a false hem stitched on the outside of the bottom flounce, make a neat finish, and the skirt should be in ankle length. The flounces hang best when on the straight of the goods; the top one of course can be slightly gored. Beneath the hem of the lower one a self-tone braid should be sewed, the edge just showing below, as this prevents any fraying at hem edge. The waist will be found more satisfactory if made with a lingerie yoke of some kind, either in a V, a horse-shoe shape or a wavy-edged square, for the straight, hard line of a true square is not becoming. The fullness can be tucked to yoke depth on either shoulder a bias or shaped band should outline the yoke edge, and at back three full length clusters of tucks are always the best effect. The sleeves should come to the wrist; of course the cuffs can be as deep as desired, but the cuff edge must end at that line, as for a useful dress short or three-quarter sleeves are out of place.



The girdle is to be either of bias taffeta or of the material, either equally good style. If Shantung or pongee is chosen, get enough to make a pretty little short coat, one reaching a little below waistline, of the Napoleon model. This will make a very complete costume that can be worn even on comparatively chilly days.

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DESCRIPTIONS OF PATTERNS

No. 1168.—White French linen costume with collar, cuffs and vestees of cherry color linen embroidered in white and black; white crochet buttons trim this gown and the hand-worked button holes are uncut. The skirt is in seven gores; the front gore and second side gore stitched in tuck effect at the edges; straps trim the side and back gores above the hem. The semi-fitting coat has French seams at front and back, a strap crosses the back at a short waist-line, and below it is a box-plait tucked at the top. The sleeves lap with tuck effect at outer part, the cuff flaring slightly. The materials required to make this model in medium size are, six yards of linen forty-five inches wide, one-half yard of linen thirty-six inches wide, and eleven dozen buttons.

No. 1169.—White French piqué with small embroidered figure; the insertings are of embroidered linen crash, and white covered buttons with small tassels trim at the corsage and at the front ends of the inserting at the flounce top. The skirt has a box-plaited front gore, and at the sides are clusters of tucks to yoke depth, and inverted plaits at the back. The waist has short tucks on the shoulders at the back and front, and the wide new sleeve, which gives bretelle effect is outlined at the inner edge by a band of inserting. The tucked yoke and full under sleeves are of white linen. The materials required to make this model in medium size are ten yards of piqué thirty-six inches wide, twelve yards of embroidered banding, one and three-quarter yards of lawn thirty inches wide, six buttons and twelve tassels.

No. 1170.—White linen shirt waist suit, with skirt in eleven box-plaited gores, stitched on edges to a graduated yoke depth. The waist has two box-plaits at either side of the back, stitched full length, the corresponding front plaits are stitched to yoke depth and the middle front box-plaited graduated and stitched from the neck to the belt. The sleeves have link cuffs, the fullness of the sleeve forms small box-plaits above, stitched for a short distance, crochet buttons trim the front of the waist. The material required to make this model in medium size is ten yards of linen thirty-six inches wide; ten buttons for trimming purposes.

NOTE

Orders for patterns illustrated in this department can be filled at once. Patterns cut to order from designs illustrated elsewhere in Vogue can be delivered within three days.

MUSIC

WHAT MME. FREMSTAD SAYS OF SALOME

(Continued from page 322)

recall at this moment. Burrian sang the part of Herod. I scarcely anticipated then that I should one day sing Salome myself, although Mr. Conried had already approached me on the subject, and had, in fact, urged me to create the part for him in New York. I hesitated about signing a contract chiefly because I wished to remain in Europe for a full year with a view to appearing in several new rôles. Last summer, while in Germany, I happened to meet Richard Strauss, and we talked together, but without a thought on either side that I should ever sing in his opera.

"Finally I decided to close with Mr. Conried in August.

"Meanwhile, having seriously taken up the study of the music, I began to discover something of its true significance and fascination beneath the complexities of the score. I want to call special attention to this awakening on my part, for I am free to confess that when I first heard Salome in Cologne my immediate impressions were precisely like those of the average New Yorker after the performance here. I felt simply paralyzed and bewildered. The character of Salome, too, gradually assumed a definite shape in my mind as a conception, and I became more and more impressed with its tremendous dramatic import. Towards the end of August I went to Paris, where I found Mr. Alfred Hertz, an enthusiastic admirer of Strauss's work, as you know, and with him I carefully rehearsed the part on five different occasions. Then I came to New York early in October, and during the ensuing three months, while trying to recover from the shock of the recent death of my mother, and in the midst of exacting routine work, I devoted every spare moment to hard study of Salome."

"I want to say, too, that all the other artists in the cast were as deeply in earnest as myself in preparing for their respective parts."

Speaking further of Salome Mme. Fremstad said: "Please bear in mind that I have no complaint to make against New York's protest. In fact, when I say this, I simply give utterance to the common opinion voiced by Mr. Conried, Mr. Hertz and his orchestra, and all the singers who were my associates in the cast. The public, however, must give each and everyone of us credit for being actuated by the highest artistic motives in preparing for the opera. With one or two exceptions, like Mr. Burrian, for example, we took up the study of the enormously difficult music for the first time, and that meant hours, days and even months of the most exacting kind of private and ensemble rehearsal work.

"Nevertheless," said Mme. Fremstad, throwing up her arms with another eloquent shrug of the shoulders, "I am thankful, as I stated at the outset, to have been enabled to participate in one public performance, which, to say the least, was considered an unqualified artistic success. For that reason, if for no other, the preparatory work was well worth while, even if I never have an opportunity to sing the rôle of Salome again."

I asked Mme. Fremstad if the opera might not be produced again outside of New York.

"I think it quite probable," she replied. "Mr. Conried reports that numerous requests to hear the opera have already been received from several large cities."

I may venture to affirm here that whatever we of the community at large may think as individuals of the story of Salome and the effect of its operatic representation upon the public, we can only express admiration for the dignified attitude and behavior—in the face of keen disappointment and severe financial loss—of Mr. Conried, and of every member of his company who was concerned in the representation of this opera.

Mme. Fremstad also talked to me freely about her interpretations of other rôles. Before this interview is published New Yorkers will have heard (22 February) this sterling dramatic singer as Kundry in Parsifal—one of her best parts (see photograph), and remotely analogous, by the way, to that of Salome.

Mme. Fremstad's superb Venus in Tannhaüser and charming Sieglinde in Die Walküre have always been popular with New York audiences. This artist's Carmen is also well known, mainly through performances during previous seasons. In referring to her conception of this famous character, which has won high praise from many sources, Mme. Fremstad had something especially interesting to say: "Some of the critics have affirmed that it should be practically impossible for a northerner like myself to sympathetically interpret the fiery, volatile temperament of a Latin of Carmen's type. Nevertheless, whatever may be the shortcomings of my own characterization, I contend that any dramatic singer worthy of the name should be able to merge herself completely in the part she assumes, whether she happens to be northerner or southerner herself. In other words when I sing an emotional rôle, I can honestly state that for the time being I am no longer Olive Fremstad, but actually Carmen, Salome, Kundry, or Sieglinde, as the case may be. That I think, is the evidence of temperament in the sincere artist. From my point of view, a feeling of sympathy for a particular character, as a woman, has little or nothing to do with real success in interpretation. I do not admire, and certainly have nothing in common with, the abnormal creature Salome, but when I undertake to sing any rôle whatever, within my repertoire, believe me, I am the living character herself while I remain on the stage."

"Personally," continued Mme. Fremstad, "I have no pronounced predilection for any rôle within my present repertoire, although I confess to a special fondness for the gentle Sieglinde; but mark you, some day, even though it may be ten years from now if all goes well, I am going to be Isolde, the greatest of all operatic heroines, and then I shall sing with my whole heart as I've never sung before in my life, for surely the love passion of Isolde, after she drank the potion was too sublime, too torrential, if you will, to bear the least taint of immorality. Isolde was simply a glorious noble-hearted elemental woman."

By the way, the first performance of Tristan and Isolde this season took place at the Metropolitan, 15 February, with Gadski (her initial appearance as the Irish princess) and Burrian in the title rôles. A well-known New York critic queried at the time "Why is it that Mme. Fremstad does not sing Isolde?"

The answer to this is: "Let us possess our souls in patience, for Mme. Fremstad fully intends to sing Isolde at the proper time, and when she does I venture to predict that she will achieve the crowning success of her career."

While we are discussing the Master of Bayreuth, I asked Mme. Fremstad which she considered the greater genius, Wagner or Strauss? For answer the prima donna rose from her chair threw up her arms, and exclaimed: "There is no comparison! Wagner is supreme. "At the same time I regard Strauss as unquestionably a genius, and it may be that he is yet to do the finest creative work of his life."

For the benefit of those who may wish to know a few biographical facts concerning Mme. Fremstad, I would say that she was born in Stockholm, Sweden. Her father was Norwegian, while her mother was Swedish. The family moved to Norway when Olive was three. The paternal Fremstad possessed a remarkably fine voice, and was wont to lead revival meetings among the Methodists in Scandinavia after the manner of the late Ira D. Sankey in this country.

The budding musical genius of the child Olive was mainly instrumental, and she appeared before the public as a "wunderkind" pianist between the ages of nine and twelve, or until she went to America with her parents, who settled in Minnesota, where the future opera singer passed her girlhood and received her early education.

Mme. Fremstad went to Germany to study music in 1893, and has passed most of her time abroad ever since, with the exception of the last four seasons in this country under Mr. Conried's management.

At present Mme. Fremstad, whom we may perhaps claim as an American, since her father was naturalized, is conceded to be one of the most promising of the younger dramatic sopranos before the public.

A few years ago she was married to Mr. Sutphen, an American, who is a graduate of Annapolis, although he resigned from the Navy some ten years ago.

The striking physical attractions of this singer, who is a fine type of the pure Scandinavian blonde, are too well known, of course, to be dilated upon here, although I may state that they are no less apparent in the privacy of home than upon the stage.

Let me attest, however, that sincerity, natural vivacity, and an absolute freedom from self consciousness, add in no small degree to the more brilliant charms of Mme. Olive Fremstad.

CALENDAR

C=Carnegie. M=Mendelssohn. Cu=Cooper Union Auditorium. Cub=Cooper Union Hall, Gcp=Grand Central Palace. D T=Daly's Theatre. H=Hippodrome. W A=Waldorf-Astoria.

Boston Symphony Orchestra—21, 23 Feb., 22, 23 Mar.	C
Boston Symphony Quartet—22 Mar.	M
Harlem Philharmonic Society—11 Apl.	W A
Kneisel Quartet—5 Mar., 2 Apl.	M
Lhevinne—Piano recital—17 Apl.	M
Mendelssohn Glee Club—15 Apl.	M
Musical Art Society—7 Mar.	C
Musurgia Society—23 Apl.	M
N. Y. Symphony Orchestra—9, 10 Mar.	C
Olive Mead Quartet—28 Feb., 11 Apl.	M
Oratorio Society—19, 26 Mar.	C
People's Symphony Concerts—21 Mar.	Cub
People's Symphony Concerts—22 Mar.	C
Philharmonic Society—1, 2, 15, 16, Mar.	C
Rubenstein Club—18 Apl.	W A
Ruegger-Macmillen—Joint recital—6 Mar.	M
Russian Symphony Concerts—28 Feb., 14 Mar.	C
St. Cecilia Club—21 Mar.	M
Symphony Concerts for Young People—2, 30 Mar	M
Volpe Symphony Orchestra—3 Mar., 14 Apl.	C

PROGRAMMES AND NOTES

The Olive Mead Quartet gives its third concert this season at Mendelssohn Hall, this (Thursday) evening, 28 February, at 8:15 o'clock. Miss Alice Cummings, pianiste, of Boston, is announced as soloist.

The Russian Symphony Society, Modest Altschuler, Conductor, will give its fifth concert of the present season at Carnegie Hall, Thursday, 28 February, at 8:15 P. M. Soloist: Josef L'hevinne, piano.

The Philharmonic Society, of New York, Wassily Safonoff, Conductor, will give its seventh pair of concerts this season at Carnegie Hall, Friday, 1 March, at 2:30 P. M., and Saturday, 2 March, at 8:15 P. M. Soloist: Olga Samaroff, piano.

The Fifth Symphony Concert for Young People, Frank Damrosch, Director, will take place at Carnegie Hall, Saturday, 2 March, at 2:30 P. M.

This concert will be devoted to the study of national dances, which fairly express the racial characteristics and customs of various countries. The English Morris Dance, the Irish Jig, the Polish Mazurka, and the Spanish Bolero are to be illustrated under the direction of Mme. Carola Malvina.

PAST CONCERTS

The Boston Symphony Orchestra, Dr. Carl Muck, Conductor, gave its fourth pair of Concerts at Carnegie Hall, Thursday evening, 21 February, and Saturday afternoon, 23 February.

The soloist at Thursday's concert was Mme. Olga Samaroff, and the programme comprises Dukas's Sorcerer's Apprentice, Tschaikowsky's first piano concerto, and Sibelius's first symphony (first time in New York).

On Saturday the soloist was Ossip Gabrilowitsch pianist, and the programme included Richard Strauss's Sinfonia Domestica, Brahms's second piano Concerto and the same composers' Academic Overture.

OPERATIC NOTES

The notable event of the last week at the Metropolitan Opera House was the first performance this season (22 February) of Parsifal, with Mme. Fremstad and Burgstaller in the leading roles.

Wagner's Nibelungen tetralogy, in cycle form, Die Meistersinger (perhaps), and repetitions of Parsifal and Tristan und Isolde (in which Mme. Gadski, notwithstanding certain temperamental disqualifications, made a notably favorable impression 15 February), will also be heard during the remaining four weeks of Mr. Conried's season.

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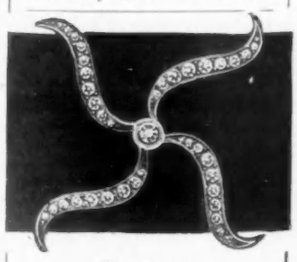

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[NOTE.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should inclose a stamped and addressed envelope for reply, and state page and date.]

AN interesting method of beauty culture has been imported from France—the land where personal attractiveness and charm in women are worshiped and cultivated as perhaps nowhere else on earth. It is not a new method, though until now unknown in this generation, but belongs to the days when no possession was more eagerly sought than beauty of face and grace of form.

The formula is said to have been famous at the Court of Louis xv of France and to have disappeared during the truly awful days of the Reign of Terror, lying hidden for all these years and finally seeing the light again in one much more prosaic and less picturesque century.

Last autumn the method was brought to America, and has already met with great success as the results are nothing short of extraordinary.

The salon and dressing rooms where treatments are given merit special description for nothing more exquisite has ever been achieved in their line. The beautiful rooms are on Fifth Avenue and are very spacious; the walls are hung in pale blue damask, the furniture is of gilded wood in Louis xv designs and many exquisite bits of bric-a-brac in the same period make the salon more like some perfectly appointed drawing-room than an establishment meant for any kind of business. Each detail is in keeping: the wood work is of carved wood enameled white, large palms and ferns are scattered through the rooms and the small alcoves for treatment are furnished with lounging chairs full length mirrors, and exquisite toilet accessories. One's outer wraps are hung on silk-covered coat hangers during treatments, and even Madame's apron shows the mark of a dainty personality and is of the handsomest Pompadour silk, coquettishly made in pure Louis xv style.

The method is totally different from anything we have had before and is very simple, the whole application taking but fifteen minutes time. It would not be fair to give a minute description of the process, since the best way to find out is by personal experience, but it is not betraying confidences to say that the treatment does not involve manipulation of any kind, results being obtained by the preparation alone and in the most astonishingly short time one emerges with rosy cheeks, brighter eyes, and complexion —apparently younger by many years, for the transparent, peachy look left after treatment is only seen when the 'teens are still a very recent memory.

To roll away half a score of years in appearance, requires no magic wand but merely a thorough trial of this new-old method, but let no one imagine this result is cheaply obtained for the treatments are expensive as such things go, and cannot be attempted unless one's desire for youthful freshness tempts to a considerable outlay.

A few unusual and desirable preparations are offered for sale—not the magic one which forms the nucleus of the treatment, but others for less exigent circumstances; these are nevertheless effectual and also compounded from old French formulas. There are delightful beauty creams for both day and night, which keep the skin in perfect condition—soft, white, firm and clear. The scents with which they are perfumed are as delicate as the petal of a rose, very refined and totally unlike those usually met with in cosmetics. A strawberry cold cream is quite wonderful in curing rough or red skin, besides being a remarkable cleanser. Only one perfume is sold at this establishment, it being distinctively individual and delicate. Powders of all tints are to be had for the face or neck and lotions are made up for individual needs, perfectly fresh and meeting each special requirement. Treatments are given in a series for those who wish far reaching and permanent results, twenty being considered sufficient to work a lasting and ineradicible change—if proof be desired of the results of the method one has only to look at the specialist who has brought it to America. She claims to have seen sixty-two winters and yet has the beautiful skin and fresh, natural coloring of a woman of twenty.

A hair dressing put up from a Persian formula keeps the scalp in a healthy condition and free from dandruff. It renders the hair soft and glossy without being greasy or sticky, is pleasant, cooling and cleansing, containing nothing injurious however freely it may be used. This tonic is made from a plant found in Persia, and other parts of the Orient where women are noted for having beautiful hair. It costs 50 cents a bottle and is a reliable and satisfactory preparation.

A new liquid nail polish has recently made a début and seems to be as effective as anything of the kind one could wish. It is applied with a brush in a light coating at the bottom of the nail, the fingers being held with a downward incline so that the liquid may spread over the whole surface of the nail. It takes but a few seconds to dry and is followed by a brisk rubbing with a chamois polisher. This produces a wonderful brilliance which is even increased by washing the hands and will last for several days. The liquid neither stains the polisher or grinds off the surface of the nails.

In manicuring the nails a new and excellent French polishing powder is used which has points of distinct superiority. It comes in a hard cake and for supplementary use on days when a thorough polishing is not needed, is rubbed on the palm of one hand and then briskly applied to the nails of the other. There is no loose powder to fly about and the solid block is very economical and clean as none of it is wasted. The polish obtained lasts a long time, is also very brilliant and gives the nails a beautiful look of transparency. While I have not seen this preparation at any other manicuring establishment, an enterprising dry goods shop has it for sale already. The price is rather high for such an article, but a single piece should last at least a year.

The word cosmetic is vastly misunderstood by a majority of men as well as by many women as it merely means a beautifier of the skin and applies equally well to the most harmless cream or lotion. As to the more sophisticated means of rouge or dye, the line should be sharply drawn in one's mind between the latter which are purely artificial aids, and the many healthful preparations having as a fundamental principle permanent rather than temporary benefits. The efficiency of a cream of elder flowers and cucumbers put up by a well-known and long established house can not be doubted, the price asked a jar being thirty-five cents, and the cream of delicious substance, firm, cool and sweet. Ripe raspberries and cucumber juice were used in the morning bath of a famous beauty of the Empire, this being preceded by sponging the whole body in warm milk. After this daily ablution the beauty is said to have appeared with a skin of transparent loveliness around which clung an odor of delicious freshness. Such extreme measures are scarcely possible nowadays, but it shows that the beneficial properties of cucumber juice have been known for a long time.

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[NOTE.—Communications concerning animals or birds, and all phases of their protection, should be especially addressed to Mrs. Josephine Redding, into whose care this column has been committed.]

A PHYSICIAN CONDEMNS THE EXPERIMENT

THE cruel experiment made by Professor John B. Watson of the University of Chicago, on a rat, an account of which he reported at a meeting of the American Association for the Advancement of Science, continues to come in for severe censure. Among those who have more recently condemned the experiment is Dr. George M. Gould of Philadelphia, a well known authority on medical and scientific subjects, who published his protest in a January number of his journal, American Medicine. The editorial is entitled A Case of Cruel Vivisection and under this caption Dr. Gould says among other things, such useless experiments and cruelties give to the morbid anti-vivisectionists a real basis for their crusade. The Association should not have permitted this paper on its programme and the cruel experiment should never have been made. We are glad to see that Watson has been censured by several conservative lay journalists, which have always defended vivisection done with direct view of obtaining or providing important facts. They very properly condemn experiments which can prove nothing. It is interesting to note that the only defender of Professor Watson and his frightfully cruel experiment is J. Marks Baldwin of Johns Hopkins University, Baltimore, an institution which has the unenviable distinction of persistently carrying on most horrible experimentations in vivisection. The Watson incident has been of immense advantage to the cause of anti-vivisection for two reasons: it has proved by the public admission of the experimenter himself that the charge of the practice of cruelty for cruelty made by the anti-vivisectionists is not without foundation, and that scientific men as a rule, and Johns Hopkins University in particular, are dead to all considerations of humaneness so far as the humbler orders of creation are concerned. If this appears too sweeping a charge in regard to scientific men, remember that in the representative body of scientists who listened to Professor Watson's gruesome report, not one voice was raised in protest. Moreover, those having charge of the programme allowed such a tale of unjustifiable brutality to be included. Both this callous association and the cruelty-loving Professor have unwittingly served the cause of anti-vivisection, for once, what vivisection stands for stood stripped of fiction—a revolting fact.

NO PETS MAY COME FROM THE PHILIPPINES

The Federal Agricultural Department overruled the Federal Military Department with the result that General Leonard Wood will not be permitted to bring into the United States from the Philippines his riding horse and his dogs. The Agricultural Department is fearful of the introduction into the United States of surra, a disease common among the live stock in the Philippines, and usually transmitted by flies. It is not considered a sufficient safeguard against the introduction of the disease that an examination and clean certificates be given at the point of sailing from the Philippines, as flies may infect the animal after it is aboard the steamer. All animal owners coming from the Philippines should therefore not attempt to bring them to the United States as after enduring the discomforts of the voyage, they will not be allowed to land. This has been the bitter experience of dog-loving owners from the Philippines who have tried both to bring their pets in above board, or to smuggle them in by way of Canada. It is to be hoped that those who have animals to leave will have them humanely killed and not subject them, especially dogs, to the anguish of longing for the vanished never to return beloved humane friend.

THE PARIS CAB HORSE

According to the Society for the Prevention of Cruelty to Animals in Paris, the taximeter cab system installed a few months ago in the gay Capitol is not an unmixed blessing to the cab horse. Indeed so little is this the case that the Society has issued an appeal to the Paris cabmen, asking them to attend the free lectures and conferences given at its headquarters. The president of the Society says that before the taximeter came into operation the cabman, as soon as he had dropped his fare, made for the nearest cab rank and gave his horse a rest. Now, however, because the fact that the individual course brings in less money, the driver instead of going on the rank, keeps on the street in the hope of picking up another fare. The result is the horse is worked beyond its strength, finally falls to the ground and is unable to rise again. A good cab horse trained to do the work, can, without undue fatigue cover fifty kilometers (31 miles) a day. But since the adoption of the taximeter the greater number of the horses are compelled to do seventy or eighty kilometres. To those who do not undestand the horse, the society will give gratuitously the knowledge they stand in need of; will teach them to get the most out of their horses without ill-using them, and how to manage them by the voice instead of the whip.

PETS IN TENEMENTS A MENACE TO HEALTH

The matter of dogs and cats in tenements has recently been made the subject of some interesting correspondence, one writer in the Globe expressing emphatic views on the subject. He calls attention to our tenements teeming with disease and says there is no wonder when we allow the people to huddle together like animals and to keep in their sleeping and living apartments as many cats and dogs as they have children. The Board of Health should take this matter in hand and put a stop to breeding worthless curs (and cats) in the tenement houses of this great city. Nothing is said here of the cruelty practised upon animals in the tenements inhabited by the foreign-born, the cruelty being partly the result of ignorance and partly through intent. If those sentimentals who think the poor ought not to be deprived of pets, should go on a tour of investigation among the teeming tenements on the lower and upper East side populated by people ignorant of hygiene, they would realize that those of us who wish the keeping of dogs and cats prohibited in tenements are advocating a step that will save animals untold misery, and the human race, especially children, many of the diseases from which they now suffer.

THE ZOO AND THE MUSEUM OF NATURAL HISTORY

Those foreigners who are given more privileges than they or their progenitors ever had previous to their coming into this country, abuse the privileges frequently, and there are no more persistent offenders than the Italians who are addicted to shooting song and insectivorous birds in our Parks and tormenting the animals in the Zoos. All the educational value of zoos and much of their interesting quality could be better presented by exhibits in our admirable Museum of Natural History than by the imprisoned live subjects that suffer as all sentient creatures accustomed to an active life must suffer. This subject is likely to be agitated more and more, for it is as inevitable that Zoos will go as that wars shall cease.

[NOTE.—Those who are already interested in the department "Concerning Animals" can aid very materially in adding to the interest of it and extending its influence by sending for publication the photographs of their animal and bird pets. The pictorial presentation of any subject wins for it attention even from those not especially interested in the topic treated, and this is one way of adding to the effect of whatever is presented. It is not alone for embellishment that these photographs are requested, but for the sake also of arresting the attention of the indifferent. The presentment of pictures of any one, dogs or cats, is not enough for our purpose. It is desired that the bird or animal or reptile or fish shall be a pet. Accompanying the photograph it is asked that there shall be a simply written statement of facts in regard to breed of the animal, together with any information as to habits, tricks or characteristics that owners may care to write out.]

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